

MODERN LANGUAGE NOTES.

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GEORGE SAND'S METAPHORS AND SIMILES.

GEORGE SAND's literary activity, it is well known, was almost entirely spontaneous. She was the "great *improvisatrice* of literature." She did not learn to write, but circumstances led her to the discovery that she could write easily, and she wrote very much as her mother, who was not strong in orthography, talked:

Pourtant elle parlait purement, comme les oiseaux qui chantent sans avoir appris à chanter.

The study of the figures of speech of such a writer is of greater interest than is the case with others who hunt painfully for their illustrations; it really amounts to a partial analysis of the writer's mind, because in such a case the similes and metaphors are truly the reflected images of the soul.

Comparisons between individuals of the same genus are not frequent in G. Sand, but the few we meet with are characteristic: Man, according to G. Sand, must be a voyageur courageux; il faut marcher sur un chemin aride et périlleux jusqu'au jour de la mort.

This sounds like Lamennais when he warns against the illusion that happiness is of this world:

Le bonheur n'est pas de la terre. . . Nous avons à remplir une fonction grande et sainte, mais qui nous oblige à un rude et perpétuel combat.

If men will not accept life as it is, or renounce it, les gens s'en moquent, says G. Sand, comme d'un saltimbanque maladroît qui hésite à crever le ballon.

But life's journey is not the same for all:

Le poète est fait pour s'égarer, son chemin, à lui c'est l'absence du chemin; while le savant marche lentement, mesurant chacun de ses pas.

Yet the scholar also is not destined to reach the goal, for la science est une route partant du connu pour se perdre dans l'inconnu.

Comparisons of certain individuals with those of another class are worthy of note,

because they show what our author regards as striking attributes of the latter:

Paresseux comme un cardinal; malin comme un page; franche comme une sauvage, etc.

Again, if she tells us that Catherine, the nurse, speaks of her service-tree comme ferait le gardien cicerone d'un monument splendide,

we know that she shares the peasant woman's love for nature; she would soon weary of marble statues, but never of flowers, plants, and the woods;¹ and she betrays her idea of an irresponsible passion, so generally a theme in her earlier novels, in such similes as this:

Mon cœur a été au-devant du sien comme un esclave qui se jetterait aux pieds de son maître, ou comme un enfant dans le sein de sa mère.

Similes from the Bible are extremely rare in G. Sand's writings; a catholic child, and the pupil of Mme Dupin de Francueil, she had not read the Bible much. Still, there are a few similes of this class, well-chosen as nearly all of hers are:

Quand on peut empêcher un forfait, c'est une lâcheté de s'en laver les mains comme Pilate.

And this one, referring to a child's doll which had been exposed to the rain:

Il me faut essuyer, réchauffer et caresser sa poupée comme un Moïse sauvé des eaux.

With classical literature she was more familiar; she had read the 'Iliad' and ancient mythologies at the age of eleven, so the gods and heroes lived early in her active mind, and men, women, and playmates would assume in her imagination the form of mythological beings. Such metaphors as *phaéton* or *auto-médon* for coachman, or *Dame Erèbe*, or *reine du Tartare*, or *sibylle*, for a negress, presented themselves naturally enough while her pen was going. Others; as,

le marquis chante comme Orphée; à dix ans il était beau comme Cupidon; Diane enfant [her young daughter Solange],—are not at all striking; rather more so are the following. She speaks of a great legislator as

¹ Flaubert employs the reverse of this simile, but not without irony: the *Suisse* in the cathedral of Rouen shows the monuments

plus orgueilleux qu'un propriétaire campagnard vous montrant ses espaliers.

un grand agriculteur, une divinité bienfaisante (Bachus arrivant dans l'Inde, ou Cérès abordant en Sicile;

of Napoleon we read:

Comme Jupiter du haut de l'Olympe, il va remuer le monde avec le froncement de son sourcil;

and at another place he is spoken of as un fléau que le maître du monde repoussa du pied et jeta sur la terre comme Vulcain le boiteux pour y forger une arme inconnue.

Classification in natural history is

le fil d'Ariane dans le dédale de la nature.

On hearing Liszt play on the great organ in Freiburg, it seems to her that

les bruits de l'air sont tous entrés dans les jeux d'orgue, comme Eole et sa nombreuse lignée dans les outres d'Ulysse.

Things without life are comparatively of little interest to G. Sand; similes of which neither member belongs to some one of the spheres of nature² are, therefore, almost entirely wanting. A passionate interest in humanity and nature is, besides love, the main source of her inspiration. The numerous resemblances and analogies which G. Sand discovers between things human on the one hand, and external nature, especially animal and plant life, on the other, enable us to judge of her power of observation. Opinions are somewhat divided on this point. Henry James believes that she was not, in the deepest sense, observant. Brunetière says of Balzac and G. Sand:

"Ils se sont retirés en quelque manière de leur œuvre; et le vide qu'ils faisaient ainsi. . . ils l'ont comblé de l'observation et de la connaissance des autres."

E. Caro likewise thinks:

"On se tromperait fort en croyant qu'elle observât médiocrement la vie réelle et qu'elle ne s'en inspirât que rarement."

And G. Sand states of herself in younger years:

"J'étais déjà très-artiste sans le savoir, artiste dans ma spécialité, qui est l'observation des personnes et des choses. . . Malgré moi, je regardais et j'étudiais ces visages. . ."

This *malgré moi* is excellent: Does it not betray the unconsciousness of the true observer?

² Such as, les clochetons tous vernis du couvent ressemblent à des parapluies fermés.

We will divide the metaphors and similes pertaining to human life, the animal world, and nature, into three kinds, in accordance with the order in which the different notions are identified or compared, and give examples with few comments:

I. MAN—ANIMAL WORLD.

Of an increasing family:

Quand la ruche est trop pleine il faut essaimer, chacun songe à emporter son miel.

A child is

vif comme un papillon, curieux comme un rouge-gorge;

or when feeble and dying:

un pauvre insecte qui se traîne lentement vers la mort.

The twins in 'La petite Fadette' are deux perdreaux sortant de l'œuf;

later on they are

fiers comme deux coqs; On les entendait babiller et chantonner ensemble comme deux merles sur une branche;

one follows the other

comme un pigeon qui court après sa pigeonne sans s'embarrasser du chemin.

Birds are G. Sand's favorite creatures; she had a somewhat mysterious power over them and would study their ways with the keenest interest. This fondness shows itself in the frequent introduction of them in her figures of speech. A soldier returning to his family, wounded, is *une volatile éclopée*, while a nimble young soldier in gay uniform is *un oiseau-mouche*. A person lives in corrupt society *sans y laisser une plume de son aile*.

A young girl is

faite comme une petite caille et légère comme un petit pinson; une petite perdrix; maligne et curieuse comme un vrai linot; also jolie à voir comme un chevreau blanc.

A young peasant has

le corps élégant et souple comme celui d'un jeune cheval.

The bird, the horse, and the kid occur especially often in G. Sand's pages:

"Les animaux d'une belle structure sont des modèles de grâce. Qui apprend au cheval les grands airs de cygne, ses habitudes fières, ses mouvements larges et souples, et à l'oiseau ses indescriptibles gentilleses, et au jeune chevreau ses bonds et ses danses inimitables."³

³ Cf. 'Histoire de ma Vie,' vol. ii, p. 330.

The movements of animals are often used with good effect: a little boy carried off by his older sister

se démenait comme une anguille; elle gravit le plateau d'un bond pareil à celui d'un jeune chamois; hirondelle voyageuse, tu as été chercher en Afrique le printemps; le nageur s'élança dans le lac avec l'aisance d'un oiseau amphibie; il avait les bras souples comme le cou lustré des oiseaux de la mer; tu bondis sur moi comme un chevreau; j'allais m'ébattre dans la campagne comme un poulain échappé.

Neither has the domestic animal escaped her observing eye:

Un corps plus dur à la fatigue qu'un buffle—mon œil est dressé à la recherche [in botany] comme le chien à la chasse.

Now and then more ludicrous or repulsive pictures of animal life rise in her imagination:

Le curé bondissait comme une grenouille; la Fadette en sautant comme une grenouille autour de lui; l'archevêque avait sa laideur toute crue et pas plus d'expression qu'une grenouille qui digère; un garçon qui a les yeux faits comme les bêtes qu'il mène; 4 si eile voulait jouer avec elle [a brutal schoolmistress with her little pupil] c'était comme un ours avec une sauterelle.

Vice, under an attractive exterior, is

an insecte immonde dans le calice d'une fleur embaumée—elle est trop familière, laissez-moi chasser cet oiseau importun.

Even for the emotions numerous analogies are found by G. Sand among the animals:

Je suis triste et amoureux comme le ramier; je leur [aux camarades d'enfance] donnais une poignée de main sans rougir et me troubler comme une dinde amoureuse; ton regard fut sauvage comme celui d'un chamois; elle [une femme sans cœur] est venue se repaître de la tristesse de son amie malade comme un corbeau qui attend le dernier soupir d'un mourant sur le champ de bataille; le ver de la vanité qui ronge le cœur; le silence de la crainte plane autour de nous comme un oiseau de nuit; mes songes dorés sont partis des cimes du Tyrol. Ils ont volé jusqu'à moi comme une troupe d'oiseaux voyageurs: beaux rêves de voyage et de solitude, colombes errantes qui avez rafraîchi mon front du battement de vos ailes; j'étais un oiseau des champs, et je me suis laissé mettre en cage... une liane voyageuse des grandes mers, et on m'a mis sous une cloche du jardin; une volonté aveugle, déréglée, qui courait comme un cheval sans frein et sans but à travers l'espace. L'idée... passa de la tête de la mère dans celle de Landry aussi aisément qu'une mouche dans une toile d'araignée.

4 She disliked swine, and was afraid of them.

Occasionally fabulous beings appear in the metaphors of our author:

Mes passions, ces dragons funestes qui essaient encore parfois d'enfoncer leurs griffes dans mon cœur—la poésie, ce cheval fantastique qui de son vol puissant sépare les nuées et embrasse les horizons.

Instances in which the first notion belongs to the lower (animal) order, and the second to the higher (human), form rare exceptions:

Les cris des oiseaux la suivaient comme une fanfare triomphale pour célébrer la marche d'une souveraine—une bande de ramiers qui traversait les airs et qui disparut comme une vision, avec la rapidité de la pensée.

An eagle hovering over a poor duck suggests

la mort planant sur la tête de ceux qu'on aime;

this seems extravagant, yet G. Sand was deeply affected by the destruction of animal life: in her childhood she would "sacrifice" to the deities of her imagination in a grotto, by *setting at liberty* birds and small animals caught by her playmates.

II. MAN—EXTERNAL NATURE.

A. Physical man:

Sa taille était élancée comme le palmier oriental; une petite nonne ronde et rosée comme une pomme d'api trop mûre qui commence à se rider; mes enfants poussent comme de petits champignons; robuste comme un cèdre des montagnes, fraîche comme une fleur des vallées; elle a le visage frais comme une rose de buissons; elle retomba sur son oreiller, pâle et penchée comme une rose blanche qui s'effeuille à la chaleur du jour.

A beautiful young girl without ancestry:

Pour être sortie d'une ronce, la fleur de l'égantier n'est par moins suave et moins charmante; le teint changeant comme le ciel d'automne; sa [du prêtre irlandais] grande voix, triste et pénétrante comme les vents qui soufflent dans sa patrie; l'œil vif et bleu comme le ciel de mai; vos yeux sont des étoiles fixes qui brillent pour briller, sans rien communiquer de leur feu et de leur chaleur aux regards des hommes.

B. Mental states:

L'âme humaine peut se renouveler comme une fleur.

Human happiness:

un lac uni et limpide, où il n'est pas tombé le plus petit grain de sable; notre joie est sinistre comme les derniers rayons du soleil qui perce les nues après la tempête.

Enthusiasm, etc.:

Fleuve débordé qui roule au hasard; une de ces excitations intérieures où l'âme longtemps engourdie semble gronder comme un torrent qui va rompre les glaces de l'hiver; quelque nuage de mélancholie vient encore à passer dans mon beau ciel; le chagrin, champ aride, domaine du silence; ma douleur est morne comme ces pics de glace que le soleil n'entame jamais; vos larmes tombent sur mon cœur et le renouvellent comme une rosée bienfaisante sur une plante prête à mourir; ma fureur s'apaise comme la mer quand le sirocco replie ses ailes; une âme irritée, sombre et avide, avec un caractère indolent, silencieux, calme comme l'eau de cette source qui n'a pas de plis à la surface, mais qu'un grain de sable bouleverse; le passé est un ruisseau qui se hâte de remplir le bassin où nous pourrions toujours nous désaltérer et où se noie le regret des jeunes années; les choses du passé grandissent dans le vague qui les enveloppe, comme le profil des montagnes dans le brume du crépuscule.

G. Sand, like Goethe, passed through a period of "storm and stress," and like him she saw in the turbulent stream the image of her own life: 5

Comme ce fleuve des montagnes tu es sorti de ta source plus pur et plus limpide que le cristal; effrayé du silence et de la solitude, tu t'es élancé sur une pente rapide, tu t'es précipité parmi des écueils terribles... De temps en temps, tu te calmais en te perdant dans un beau lac... mais bientôt, las d'être immobile, tu poursuivais ta course haletante parmi les rochers, tu luttais avec eux... Le torrent s'apaise et s'endormit. Mais son onde était encore longtemps troublée... Ainsi fut longtemps tourmentée et déchirée la vie nouvelle que tu venais essayer.⁶

—La Brenta arrache des débris de roches du sein des Alpes dans ses jours de colère.

III. EXTERNAL NATURE—MAN.

Similes of this kind, where the first notion belongs to external nature, the second to human life, show better than anything else "how faithful and close it is, this contact of G. Sand with country things, with the life of nature in its vast plenitude and pathos."⁷

"L'homme associé à la nature, la nature associée à l'homme, c'est une grande loi de l'art. Nul peintre ne l'a pratiquée avec un instinct plus délicat et plus sûr... Personne n'a su comme elle saisir, exprimer cette âme intérieure, cette âme secrète des choses qui

⁵ Cf. for example, 'Gesang der Geister ueber den Wassern,' and the last part of the scene in *Wald und Hoehle* in 'Faust.'

⁶ 'Lettre d'un Voyageur.'

⁷ Matthew Arnold, 'Mixed Essays' (N. Y. 1883) p. 248.

répand sur la face mystérieuse de la nature le charme de la vie."⁸

Among the most exquisite of all of G. Sand's similes is the following:

La plante fleurit sur la montagne à plusieurs lieues de moi... elle m'a laissé son exquise senteur... Le parfum, sans rien faire perdre à la plante, s'attache à la main d'un ami... Le parfum de l'âme, c'est le souvenir... il se détache pour embrasser un autre et le suivre partout.⁹

Heine, in 'Die Harzreise,' has the same thought: *Duëfte sind die Gefuehle der Pflanzen*, etc. The French edition of 'Die Harzreise' must have appeared about the time when G. Sand wrote her 'Lettres d'un V.' But in her 'Histoire de ma Vie' occurs, in a letter of her father, the sentence:

"La musique vous replonge dans les souvenirs. C'est comme les odeurs";

and in the same work she tells how her mother, showing her some bind-weed in bloom, said to her:

"Respire-les, cela sent le bon miel; et ne l'oublie pas."

There are a few other metaphors which seem at first sight like reminiscences from Heine:

L'herbier est un cimetière; la fleur cueillie est un cadavre qui perd son attitude, sa grâce, son milieu.

Heine writes:

"Da eine solche [abgebrochene Blume] doch eigentlich eine Leiche sei, und so eine gebrochene, zarte Blumenleiche ihr welches Koepfchen recht traurig herabhängen lasse, wie ein todes Kind."

But in spite of these striking resemblances the *Entlehnungssucht* should not make us feel too sure; at all events, such figures are in perfect harmony with G. Sand's own feelings with respect to plant life. She tells us, for example, that, at the age of four, the couplet:

Nous n'irons plus au bois,
Les lauriers sont coupés,

cast her into a state of melancholy of which the mysterious impression lasted through life. How natural to her, then, must have been such figures as these:

Il y a, dans les forêts, des sanctuaires où l'on n'ose rien cueillir et rien fouler; le végétal

⁸ E. Caro, 'George Sand' (Paris, 1887) pp. 113, 107.

⁹ The full passage is found in the 'Lettres d'un Voyageur,' p. 22.

saigne et pleure de sa manière . . . il devient froid au toucher comme un cadavre. Son attitude est navrante; la plante dans l'herbier est rétablie par le souffle dans son attitude naturelle, si elle l'a perdue en tombant sur ce lit mortuaire.

At other times, plants in the herbarium are to her

des soldats passés en revue, avec leurs costumes variés, classés par régiments et bataillons.

But fresh flowers are

des princesses qui nous attirent, elles sont séduisantes; les fleurs de Venise ont une fraîcheur, une richesse de tissu et une langueur d'attitude qui les font ressembler aux femmes de ce climat, dont la beauté est éclatante et éphémère comme la leur.

How deeply G. Sand was imbued with this sense of analogy, or identity, between plant and animal life, appears best from such passages as this:

La plante est entrée, comme l'animal, dans l'économie sociale et domestique; elle prend ses habitudes de docilité, de servilité; les choux, les citrouilles ventruës, on les égorge et les mange. Les fleurs des serres ont consenti à vivre en captivité—elles paraissent fières de leur sort, vaines de nos hommages. Les indépendantes qui ne se plient pas à nos exigences sont les vrais et dignes enfants de la nature . . .

A few more examples of this class may be given without comment:

Une grotte sans eau vive est un corps sans âme; Les gouttes tombent une à une . . . comme les petites notes grêles d'un refrain qui s'éloigne.

Nature, when reduced to a dry, lifeless study, is

une pédante insupportable,

else,

une adorable maîtresse; l'horizon, cette patrie des âmes inquiètes; le rire du printemps sur la montagne me faisait l'effet d'une cruelle raillerie de la nature à mon impuissance; l'orage, cette grande convulsion d'une nature robuste qui bondit comme un taureau en fureur; la pierre est l'histoire hiéroglyphique du monde; chacune des palpitations des étoiles répond aux pulsations de notre cœur. Notre planète vit du scintillement des grands astres et nous vivons des mêmes effluves de chaleur et de lumière.

A star descending towards the icy peaks of the Alps:

Une larme de compassion et de miséricorde tombée du ciel sur la pauvre vallée.

Degrading comparisons are sometimes made by G. Sand between human beings and lifeless objects: distinguished persons, incapable of loving and of inspiring love, are

des momies qui ont des sentences écrites sur parchemin à la place du cœur; dans tous ces étuis de parchemin il y a des âmes bien lasses et bien flétries.

Or else, things may serve to describe special activities; a person serving as guide is *notre boussole*;

[Napoléon] dont Dieu s'est servi comme d'une massue pour nous donner une autre forme; il soufflait comme un soufflet de forge.

Also in a general sense:

J'étais un des rouages de ta vie; je suis comme une roue qui a perdu son balancier et qui tourne follement . . . j'étais un instrument dont il faisait vibrer toutes les cordes à son gré.

As a rule, only things of great beauty are thought worthy of illustrating human qualities:

La force, la beauté, le génie . . . les pierres précieuses de la couronne que Dieu t'avait mise au front, tu les jeta dans l'abîme; combien je prise ce diamant que je possède [a father speaks of his daughter] et autour duquel je souffle sans cesse pour en écarter le moindre grain de poussière; des yeux bleus comme des saphirs—le nageur avait la poitrine solide comme la proue d'un navire; la vie des enfants est un miroir magique, où les objets réels deviennent les vivantes images de leurs rêves; tu sortis de la main de Dieu fier et sans tache, comme une statue neuve sort de l'atelier et se dresse sur son piédestal dans une attitude orgueilleuse; notre joie est sombre comme la flamme de l'incendie.

We close this study with a small number of metaphors and similes involving musical, religious and supernatural notions, and revealing in no small degree the wealth of G. Sand's imagination:

Le violon pleure d'une voix triste . . . exhale les sanglots d'une joie convulsive; Les sons harmoniques de la harpe promettent aux âmes souffrantes sur la terre les consolations et les caresses des anges . . . ses cordes vibrent comme les palpitations du cœur; au son du cor chacun croit voir son premier amour.—Le hautbois lui adresse des paroles plus passionnées que celles de la colombe; les sons du chant n'arrivaient à mon oreille que comme l'adieu mystérieux d'un âme perdue dans l'espace;—le doute est le mal de notre âge . . . le précurseur de la santé morale, de la foi . . . le fils malade et fiévreux d'une puissante mère, la liberté—elle prendra son enfant rachitique dans ses bras; elle l'élèvera vers le ciel, vers la lumière, et il deviendra robuste et croyant

comme elle ; le doute et le désespoir sont de grandes maladies que la race humaine doit subir pour accomplir son progrès religieux ;— le choléra, ce vilain spectre, ce hideux monstre qui fait dresser les cheveux au genre humain— les bouleaux blancs semblaient une rangée de fantômes dans leurs suaires ; les minces statuettes . . . semblaient des volées d'esprits mystérieux chargés de protéger le repos de cette muette cité [Venise] ; les enfants sont beaux comme des petits anges ; mes peines sont comme un noir cortège d'ombres en deuil.

One fact is worthy of note: figures of speech occur most frequently in those works of our author which were written under great emotional strain ; in her novels of country life they are not frequent ; the same is true of 'Les Lettres d'un Voyageur,' especially 'Les nouvelles L. d'un V.,' and still more of 'L'Histoire de ma vie.' This circumstance does not solve the question as to the accuracy of the latter,¹⁰ but it throws some light on it.

A. LODEMAN.

Michigan State Normal School.

THE HAPPY LAND: FROM THE PHOENIX.*

(ASCRIBED TO CYNEWULF.)

I have learned that there lieth, aloof to the eastward,
Far hence, and far-famous, the fairest of lands ;
Yet but few of earth's folk may set foot on its surface—
God's might hath removed it from men's evil hands.
'Tis a beautiful plain, all embowered with blessings—
The fairest of fragrance that earth can afford—
All peerless the island, and princely its Maker
Who placed it there, 'proud, by the pow'r of his word.

There a magical strain of melodious music,
Unbarring the sky-door, floats down from above
To the ears of the blest ones there waiting to hear it—
A wide, winsome place, with its green woody grove.
Nor there at all may rain nor snow
Nor rough winds blow,
Nor frost-blown wreath,
Nor fire's fierce breath,
Nor hailstorm's beat,
Nor sunshine's heat,
Nor hoar-frost old,
Nor winter-cold,
Warm weather's power,
Nor wintry shower,

¹⁰ G. Sand herself wrote to Louis Ulbach : " Cette histoire est vraie."

*Translated from the Old-English.

Deal out devastation, destruction or death.
But the peaceful place lieth, all placid and happy,
The beautiful land with its flowers all blooming ;
No mountains rise up amid it, as among us,
Nor do lofty cliffs lift themselves high up-loomng,
Nor dene nor dale,
Nor caverned vale,
Nor rocky mounds,
Nor sloping grounds,

No roughness nor ruggedness rises on high ;
But the fair, noble field, like the perfume of flowers,
Lies blooming with blisses beneath the broad sky.
And the wise men have told us, we read in their writings,

How that land, bright and happy, is higher by far,
Twelve measures or more, than our loftiest mountain
That lifts its high head under heaven's fair star.
Calmand gentle the plain, and its sunny groves glisten,
A joyous green forest—the fruits never fall,
But the trees stand attired in perpetual brightness,
Just as God, in his goodness, commanded them all.
In the winter and summer, the woods wear their foliage,

Not a leaf in the zephyr shall ever decay,
Nor the sun, with its heat, ever scathe it and blight it,
Till the world shall itself in the end pass away.
Just as when, long ago, the great gulf of the waters,
The sea-flood, encompassed the earth in its clasp,
The good plain stood at all points secure and protected,
Undeiled, (by God's grace,) 'gainst the waves' greedy grasp ;
So still it shall stand, with its verdure still blooming,
Till the coming of fire, the Judgment of God,
When the house of the dead shall at last be uncovered,
And the tombs of all men be upturned from their sod.

In that country, no fierce persecutor nor foe,
No weeping, nor wailing, nor token of woe,
Old age with its weakness, nor poverty's want,
Nor death with its grimness, so cruel and gaunt,

Nor loss of life,
Nor sin nor strife,
Misfortune's lot
There cometh not,
Nor cruel wrack,
Nor wealth's sad lack,

Neither sorrow nor sleeping, nor troublesome sickness,
Nor sharp change of weather, nor winter's wild storm,

Breaking fierce neath the heavens, doth hurt any creature,

Nor the hard frost's cold icicles bring any one harm.
There no hail-storms can beat on the earth's stricken bosom,

Cloudy tempests of wind, water whirled in the air—

Spring forth streams, the most wondrously splendid of
fountains,
And water the earth with their wavelets so fair;
The most winsome of floods, from the midst of the
woodland,
Break forth, ocean-cold, every month of the year,
And play, in bright flashes, through plain and through
forest;
For twelve times, according to God's own command,
They must play o'er the ground of that glorious land,
All joyous and sparkling and clear.
There the trees droop with foliage and bright-flashing
fruitage,
Sacred leaves of the forest that never can fade;
Never fall on the fold of the earth fallow blossoms,
The beauty of trees with their wide-spreading shade;
On the trees the full branches are burdened
always,
And the fruit is renewed at all seasons and days.
In the green grassy plain, stand the green flashing
forests,
The brightest of woodlands, adorned by God's
might;
And that beautiful brightness shall never be broken,
Where the perfume so sweet fills the land with
delight.
Forever and ever, this ever-green forest
No changes of fragrance or hue shall attend,
Till he who created it in the beginning
Shall bring all the old works of yore to an end.

WILLIAM RICE SIMS.

University of Mississippi.

INDO-EUROPEAN *u* AFTER CONSONANTS

and the relation of roots *stū*, *plū*, *dū*, etc., to
stō, *plō*, *dō*.

THERE exist unmistakable relations between
some I.-E. roots belonging to the *eu*-series and
others which move within the *ē*, *ō* or the *ě*, *ǫ*
series; yet the nature of these relations has
been so far an unsolved problem. We have,
for instance, such roots as *pleu* and *plō*, the
first represented in Germanic by Anglo-Saxon
fleotan, O.H.G. *fliozzan*, etc., in Greek by
πλέω, *πλόος*, *πλύνω*, etc.; in Latin by *pluere*;
in Sanskrit by *plavate*, *plava*, *pluti*, etc.; the
second by Gothic *flodus*, perhaps **fleps*,
Anglo-Saxon *flōwan*, *flōdu*, O. N. *flōa*, etc.,
by Greek *πλώω*, *πλωτήρ*, *πλωτός*. Other
instances are: roots *steu*: *stē*, *stō*=German
Stande (I.-E. *stūtā*); English *stud* (I.-E. *stūtō*);
Greek *στάα*, *στῦλος*; Sanskrit *sthū-rá*: Ger-

manic *standan*, *stō-la stō-ra*-(Old Norse *stórr*);
Greek *ῥοτήμι*; Sanskrit *tishthāmi*, etc.;—roots
greu(*gru*): *grē*(*gr*)=O.H.G. *krōn* (I.-E. *grou-*
no); Greek *γρῦζω*: Germanic *krā(j)an*, O.H.
G. *chranuh*, etc. Greek *γέπωνος*;—roots
streu: *strō*(*str*)=German *stroh* (I.-E. *stroyo*);
Gothic *straujan*: Latin *sterno*, Greek *στρών-*
νυμι; Sanskrit *strnomi*; roots *snu*: *snē*=
Greek *νέω*: *νήχω*. Roots *sku*: *ska*=German
Scheuer (Germanic *skeu-rō*) O.N. *skuggi* (Ger-
manic *skuyan*) Latin *scutum*, *obscurus*, etc.:
Germanic *ska-mō*, *ska-du*, etc. These ex-
amples may suffice; they might easily be
multiplied, and it is largely a question of
discretion how far one should go in identifying
such parallel forms. We limit ourselves to
safe working material and use only such roots
as are both in meaning and in form so similar
that they naturally seem to belong in the
same category. Indeed they have been clas-
sed together by most writers, and where they
have been kept apart, it was only on account
of the one difficulty which I intend to treat
here. The question is, How can we reconcile
the I.-E. vowel series *ēu*, *ōu*, *ū* (*hū*) *ū* (*hū*) with
ō, *ē*, *ā*, or even with the *ě*, *ǫ*-series? One
solution of the problem has been suggested
by Schulze¹; according to him, the consonantal
u was dropped after *ō*, *ē* in forms like I.-E.
**plōu-tu* (Gothic *flodus*). This has been ac-
cepted by Bremer, among others, in his essay
on Germanic *ē*; yet it may be said that Bremer
only touches upon this question as a side issue,
and in the main Schulze's idea has not met
with recognition by philologists. Indeed, it
leaves so many difficulties unexplained, be-
sides necessitating a rather extensive sweep
of analogy, that we feel justified in looking for
another explanation.

It may be well first to correct a few inaccuracies which, in looking over the literature concerned with this subject, I find in G. Meyer's 'Greek Grammar.' On page 65 it is stated that the Greek *ω*, treated in § 56, is *e* in Gothic, *ā* in O.H.G. The sentence should read, Gothic *o*, O.H.G. *uo*.—On page 66, the author says:

"Wz. *γνω* erkennen, durch Metathese oder suffixales *ō* entstanden, daher mit durchgehendem *ω*."

¹ Kuhn's *Zs.* xxvii.

² Paul und Braune: *Beiträge*, xi.

The morphological genesis of $\gamma\gamma\omega$ offers no reason why it should have ω exclusively. There is no difference in formation between this $\gamma\gamma\omega$ and $gn\bar{e}$, $gn\bar{o}$ treated in § 35; besides, we actually have forms of the root $\gamma\gamma\omega$ ('erkennen') with \bar{a} in the Latin *gnarus*, and with \bar{e} in Anglo-Saxon *cnáwan*, O.H.G. *chnāan*.—On page 171, Meyer puts Gothic *flodu-* under root *pleu*; it should come under *plō*, if the distinction is kept up at all.

Returning now to our problem we start with the fact, that in Indo-European many roots in \bar{e} , \bar{o} have been formed from the weakest phase of other roots, with the suffix \bar{e} , \bar{o} \bar{a} .³ The frequency of this phenomenon will justify us in advancing the theory, that *plē*, *plō* came from *plyē*, *plyō*, if we can make it probable that consonant *u* would drop in forms like *plyē*, *styē*, *stryē*. The fact must first be emphasized that there are double consonants at the beginning of all these roots. We will then see that nothing militates against our theory, while some phenomena in I.-E. strongly point to it.

The weakest phase of the *eu*-series appears before vowels as consonant *u*; cf. Gothic *vasjan*, *vans*. Now there is no instance of this *u* after double consonants in I.-E., but there the *hū*-form has been generalized.⁴ Does not this, together with *gen*.—: $\gamma\gamma + \omega$: $\gamma\gamma\omega$ suggest, that we actually possess this weakest form of *pleu* hidden in *plō* from *plyō*? Another point of circumstantial evidence in our favor we find in the parallel fate of consonant *i* in I.-E. According to Osthoff, the latter was dropped after consonants, when the following syllable began with *i*.

"Das einen consonanten behaftende \bar{i} fiel weg, wenn die nächst folgende silbe mit \bar{i} anlautete."⁵

Whether the consonantal *u* was subject to similar dissimilating influences, I will not discuss here, but we find that its history depends upon the character of the preceding consonants. Drawing my conclusions only from such I.-E. formations as must be directly constructed from existing materials, I may say

³ Cf. Brugmann 'M. U.' i; Bremer, *Beiträge*, xi; Whitney, 'Sanskrit Grammar,' p. 36; Osthoff, 'M. U.', iv, p. 366.

⁴ Cf. Brugmann, 'Grundriss' i, pp. 140 and 254.

⁵ Cf. Osthoff, 'M. U.' iv, 19.

that two consonants+*u* could not exist in I.-E. Considering, then, J. Schmidt's **qtur̥tos*: *quartus* and examining the consonants of the roots here treated, I will eliminate the combination mute + mute and say that *u*-consonant was dropped after consonantal groups which contained a sonorous consonant or *s*. For these groups whose particular phonetic character insures for them a special chapter in the history of consonants in other languages,⁶ it appears natural that their history here should differ from that of mute + mute. The *s* seems to give a special energy and force of resistance to a following mute,⁷ so that a form *styē* may well have kept its *t*, while *qtur̥tos* lost it; and, on the other hand, the liquids and nasals are everywhere protected by their own character as sonorous sounds, and especially as last elements of consonantal diphthongs.

We have seen, how, from an *eu*-series we may arrive at \bar{o} , \bar{e} , \bar{a} , \bar{a} ; the latter alternates with \bar{e} , \bar{o} , \bar{a} , zero, and thus we get the \bar{z} , \bar{d} in *ster*, *στρον*, not by any process of metathesis, but by a secondary completion of a favorite series: *strē*, *strō* suggested a *str̥* and this, in some sections, a *ster*, *stor*. Besides, we must not, of course, suppose that the process of composition and contraction was limited to \bar{e} , \bar{o} , \bar{a} , \bar{a} of verbal stems, for before the ready-made nominal suffixes beginning with a vowel, the *u* was also dropped, and the resulting forms, made up from roots in *eu*, helped to form new centers, from which *u*-less roots would spring. Thus, for instance, we need not regard the Gothic *flodus*=I.-E., *plotus*, or probably better *plātus*, and Germanic **fleōdis*, Gothic **fleps*, etc.,=I.-E. *pletis* (in German *Unflath* and in about a dozen old Teutonic proper names) as being formed from verbal roots *plō*, *plē*; they may as well be derived from *ply*+suffix *ātu*-, *iti*-, and *plātu*-, *plēti*- could then, in their turn, be understood by the *sprachgefühl* in different ways: they could be understood as *plā-tu*, *plē-ti* and help to suggest or support a verbal root *ple*, *plō*, or else, they could be analyzed into *pl-ātu*, *pl-iti* and suggested a root *pl̥*. We see that here as

⁶ Cf. the author's "Zur Geschichte der altfranzösischen Consonanten verbindungen."

⁷ Compare the Germanic languages, where *sk*, *sp*, *st* resist the law of consonantal shifting.

often, several circumstances coöperate in producing the same result, and I think it better, in such cases, not to emphasize any one of them to the exclusion of the others. In treating even of this ancient phase of I.-E., we must not forget that our so-called roots have been actual parts of inflected speech for ages.

There are, of course, several other reasons, why a root may move, or seem to move in more than one series.⁸ One of these possibilities is so closely related to the theory which we have proposed that we must at least mention it here; namely, the initial consonantal group is not necessarily a primary one, but it may clearly represent the weakest, vowel-less phase of a root which in its other phases contained a vowel between these consonants; then, the *eu-* (as well as the *ō, ē*) is suffix. Thus we consider with Brugmann, 'Grundriss' ii, p. 20, that the root *streu* is formed from *ser*, *sr+eu*, and, we may add *srō* from *sr-ō*, after *ῥω+uαι*, +M.-H. G. *strām*.⁹ German *ström* can by no means be explained as a High German form; it must be one of the many Low German borrowings, and the geographical condition of Germany perhaps accounts for this one.

We must go even further and recognize also the suffix *ei, ī* as being capable of starting such secondary roots. From a root *bher*: 'light, heat, prepare by heat,' we have, besides the more primitive *bher* in Latin *fermentum*, perhaps *formus*, German *bärme*, *barn*, the derivative roots *bhrē*—in *βρῆς* ω, German *braten*; *bhreū*—in Germanic *breowan*, *brauda* and *bhreī*—in Germanic *br-ī-ya-*, O.-H.G. *brīo*, modern *brei*. Also in the case of the root *streu*, *strō*, which I treated above from another point of view, it may be better on account of Sanskrit *stṛnōmī*, etc., to consider *ster*, *str* as the basis from which both *streu* and *strō* arose independent of each other. The fact is that we have here two different bridges from one series to the other and it is not always possible to tell in which way the development actually took place.

As regards the history of *u*, we have seen that it disappears after initial consonantal groups which contain a sonorous consonant or *s*.

⁸ Compare, for example, Osthoff, 'M. U.' iv, *passim*.

⁹ Cf. Kluge, 'Wb.': J. Grimm. 'D. Gr.' i³, p. 171.

That *u* should also have disappeared unconditionally after single consonants is, of course, out of the question; only as the result of a certain degree of lightness of stress,¹⁰ an early, perhaps I.-E., shortening has taken place, especially in some particles, pronouns, prepositions and the like. The root of *swa* 'so' seems to be identical with the pronominal root *sa*. The root *tu*, Germanic *pu*, loses its *u* before inflectional and derivative vowels; it is true that the second and third persons may have been shaped according to the corresponding forms of the first person, a process so common in the Romance languages. The root of the numeral *du-* may, as I believe, be recognized in the Germanic adv. prep. *tō, tē* (in Gothic *un-te*, *un-* from *u* as weakest phase of *in*), in Greek *-δύ*, in Latin *-do*; also Latin *ad*, Germanic *at*, may in their dentals contain the remnant of *du*. As *ἀπό* is represented by Latin *ab* and *po-*, Germanic *af* and *fo-*, so an **adyō* may result in *ad*, *at*, as well as in *do*, *tō*. The meaning offers no difficulty; the idea of 'together,' 'union' would be the *tertium comparationis*. On the other hand, apparently the same root with another suffix developed the opposite meaning, that of separation 'in two,' and afterward generally a pejorative sense in *dyes*, *dus*=Greek *δύς*, Gothic *twis-standan*, Anglo-Saxon *tō-*, O.-H.G. *zur-* (of course, the length of A.-S. *tō-* is in compensation for the dropping of *z* or *r* before consonants, and this *tō* must not be directly identified with the preposition *tō*). Cf. also German *zwischen*, Greek *διά*.

Besides such cases where *u* was dropped on account of a lack of stress, we find a number of parallel roots with *eu-ō* after single consonants, which must be accounted for in another way. *Deu*: *dō* may be regarded as exhibiting *Lautwechsel* after the pattern of *steu*, *-stō*, etc., but it will be seen that from another point of view a better explanation presents itself. We have seen, so far, that *u* was dropped after initial groups containing a sonorous consonant or *s*. After non-initial groups, we find *u* occurring very frequently, but so far as my collections and observations extend, there

¹⁰ Cf. Wackernagel, Kuhn's *Zs.*, xxiv. I have not access to this article and quote it according to Brugmann, 'Gr.' i, p. 163.

is no instance where this *u* does not find its natural explanation in analogy. If this be so, and we now extend the scope of our law to all positions, we shall recognize in *deu* through *dyō*: *dō* the development after a word ending with a sonora or *s*; in *reu*, *rō* the development after any consonant. But after a word ending in a mute, we expect to see an initial mute before *y* disappear; cf. *qturto-kyartos*, and similarly, before *r*, *qtrūtā*: *krūtā*. In this way we arrive at some interesting equations:

After vowels, the derivation *dy-eno* from the root *du* 'worship,' remained I.-E. *dueno*, Latin *benum*='venerated, venerable, good.'

After sonorous consonants or *s* *dy-ono* became I.-E. *dōno*; Latin *donum*, cf. German 'verehren'='schenken.' *Du-ōtis*: δῶσις; *dy-as*: Latin **das*, in *dare*, *dari* 'worshipping, offering, gift, give.' The ending *ri* of the Latin infinitive passive is derived, as I take it, from nouns in *i*, while the active endings come from consonantal stems, *opus*: *opere*=**facus*: *facere* and *opere*: *mensi*=*dare*: *dari*. The meaning was in both cases originally that of a true infinitive, expressing the idea of action in its most general sense, regardless of the passive or of the active use; compare Gothic *du saihvan im*. Only later, when these nominal cases were more closely connected with the verbal system, the forms in *-re* assumed an active, those in *-ri* mostly a passive, meaning.—In Latin *du-eria* we have the first, *nebentonige Tiefstufe*.

In the same way we have from the numeral root *du*, the following forms, besides the first *Tiefstufe* in the trisyllabic *duellum*, in *duo*, etc.: 1.—after a vowel *dy* remains *dy*: Latin *b* in *bellum*, *bis*; Germanic *tvis*, etc.; 2.—after a sonorous consonant or *s*, *dy* becomes *d*: Latin *d*, Greek *δ*, Germanic *t*, High German *z*: —*Dellius*, 'warlike,' *deleo*, δηλέομαι, δόλος, etc., δατέομαι, German *verzetteln*; 3.—after a mute the *d* of *dy* was dropped: —*kturto*: *kyrtos*=*et dyekynti*: *et yeikynti*, in Γεικοσι, Latin *viginti*, Sanskrit *vinçati*; Latin *ve-* in *vepallidus*, etc., perhaps *vinum*, *vineo*, Greek ὠνέομαι(?); Gothic *wi-thra*, etc.

An illustrative Latin sentence, representing the various developments of the root *du* would be: *duos et viginti bellum delebat*, which at an earlier I.-E. epoch would have read about as

follows if the Latin formation had existed: *dhyōns et dyei[d(e)] kmti dyēlōm dyēlē bhūat*.

Exactly as in 1. *dyellum*, 2. *deleo*, 3. *viginti* we find the three branches represented in

1. *kyap*, *kup*: Lit. *kvapas*, Latin *cupere*.

2. *kāp*: καπνός, Skrt. *kapi*, *kapila*.

3. *vap*: Lat. *vapor*; in

1. *tyer*: Germanic **pyeras*, German *quer*, Old Norse *pverr*, *pver-ūð* 'rage,' τὸ πύνη, Latin *tor-queo*, German *Zwerg*, originally 'missgestalt,' 'torso'; perhaps Old Norse *thurs*, etc.

2. *ter*: Latin *tero*, *terebrā* from *teresra*, Germanic *prā(j)an*, Lat. *ter-gum*, τρεπω, etc.

3. *yer*: Latin *verro*, *verrunco*, *ver-to*, Germanic *werran* 'verwirren' *werpan* 'turn.'

Not all my materials are as self-evident as these; the original conditions were, of course, disturbed by cross-influences. Additional cases might be quoted, but the law I believe is sufficiently established.

GUSTAF E. KARSTEN.

Indiana University.

RECENT OPINION CONCERNING THE RIDDLES OF THE EXETER BOOK.

Two specialists have recently spoken on this subject, Sievers in *Anglia*, and George Herzfeld in "Die Räthsel des Exeterbuches und ihr Verfasser" (Berlin, Mayer & Müller, 1890). The object of this note is merely to call attention to the conclusions reached by these investigators.

1. Sievers would assign the riddles to an earlier date than that of the Cynewulfian writings. He says (*Anglia* xiii, 19):

"Das gesamtresultat dieser sich gegenseitig stützenden erwägungen ist also, dass die erste aufzeichnung der rätsel in die periode des *i* und die noch früher zu ende gehende periode des auslautenden *-b*, des *a* vor nasalen und des unumgelauteten *a* vor *u* fällt; also auch vermutlich in die zeit vor Cynewulf, der seinen namen selbst mit *e* schreibt. Man müsste denn, um die annahme Cynewulf sei der verfasser der rätsel, festzuhalten, weiterhin es für wahrscheinlich erklären wollen, dass Cynewulf in seiner jugend *i* und im alter *e* geschrieben habe."

2. Herzfeld inclines to think that they should be ascribed to Cynewulf. His words are:

"Nach meiner Ansicht ist es zwar nicht unbedingt sicher, aber doch in hohem Grade wahr-

scheinlich, dass die Räthsel in ihrem vollen Umfange den Dichter Cynewulf zum Verfasser haben. Das stilistische Moment führt uns freilich nicht direct zu diesem Ergebniss, auch nicht die Betrachtung des Wortschatzes, wohl aber die Gemeinsamkeit einer grossen Menge von charakteristischen Ausdrücken und Anschauungen, die Behandlung der Quellen und vor Allem die Aehnlichkeit in Verskunst und Sprache. Eine nothwendige Voraussetzung ist dabei, dass die Räthsel ein Jugendwerk des Dichters sind, was ich S. 9. 16. 56. zu begründen versucht habe."

In an appendix Herzfeld continues (p. 71):

"In einem jüngst erschienenen Aufsatz über Cynewulf (*Anglia* xiii, 1 ff.) hat Sievers auf Grund grammatischer Erwägungen die Ansicht geäussert, dass nichts uns hindere, die Räthsel des Exeterbuchs vor Cynewulf zu verlegen. Ich habe mich nun allerdings von der Stichhaltigkeit seiner Gründe nicht überzeugen können. Wenn es nämlich feststeht, dass die Hauptwerke Cy.'s nach 750 zu setzen sind, so bereitet die Datirung der Räthsel, wofür man sie, wie oben wiederholt betont wurde, als ein Jugendwerk des Dichters ansieht, nur geringe Schwierigkeit. Ich denke, sie werden etwa im zweiten Viertel des achten Jahrhunderts entstanden sein, also grade in der Zeit, in welcher die von Sievers geschilderten Lautübergänge sich vollzogen."

3. Herzfeld and Sievers agree in denying Cynewulf's authorship of the first Riddle. Herzfeld says (pp. 67-8):

"Nach dem Gesagten wird man also wohl zugeben müssen, dass es gewagt ist, dies Stück Cynewulf zuzuschreiben."

Sievers' view is thus expressed (*Anglia* xiii, 19):

"Aber was führt denn überhaupt zur annahme der identität des rätseldichters mit Cynewulf? Im grunde doch nichts, als Leo's unmögliche deutung des ersten rätsels auf den namen *Cynewulf*. Ich sage mit bedacht 'unmögliche deutung.'"

In his appendix Herzfeld adds (p. 72):

"Gegen Leo's Deutung des ersten Räthsels hat sich nun auch Sievers mit guten Gründen ausgesprochen. Leider hat er die Bradley'sche Hypothese mit Stillschweigen übergegangen, die es uns ermöglicht, auch nach Ausscheidung des so viele Schwierigkeiten bereitenden ersten Stückes die übrigen Räthsel Cynewulf zuzuthellen."

ALBERT S. COOK.

Yale University.

NEW TEXTS OF THE OLD ENGLISH LORD'S PRAYER AND HYMNS.

SINCE the publication of my article on 'The

Evolution of the Lord's Prayer in English' (*American Journal of Philology* xii, 59-66), Professor J. M. Hart, of Cornell University, obligingly reminds me of the version found in *Anglia* xi, 100. On comparing this more critically with the versions printed in my article, I find that it must be derived from what I have there called *Ælf. 2*, that is, from the translation of the Lord's Prayer printed in *Ælfric's 'Homilies,'* ed. Thorpe, vol. ii, p. 596. That the evidence may be accessible to those interested, both forms are here reproduced. Dr. Logeman retains the punctuation of the manuscript in printing the Prayer in *Anglia*: here I modernize it, and expand the contraction for *and*. Otherwise I reproduce both texts as they are in the books. That from the 'Homilies' stands first.

"Du ure Fæder, þe eart on heofenum, sy ðin nama gehalgod. Gecume þin rice. Sy ðin willa swa swa on heofenum swa eac on eorðan. Syle us to-dæg urne dæghwomlican hláf, and forgif us ure gyltas swa we forgyfað þam de wið us agyltað. And ne læd þu na us on costnunge, ac alys us fram yfele. Sy hit swa."

"Du ure Fæder, ðe eart on heofonum, sy þin nama gehalgod. Gecume þin rice. Si þin willa swa on heofonum and eac on eorðan. Syle us to-dæg urne dæghwomlican hláf, and forgif us ure gyltas swa swa we forgyfað þam þe wið us agyltað. And ne læt þu na us on costnunge, ac alys us fram yfele. Si hit swa."

These two versions agree in the following peculiarities as against all others that I have cited: *Gecume, swa (swa, on heofenum (heofonum) swa (and) eac on eorðan, dæghwomlican*. That in *Anglia* agrees with *Ælfric* in general as against all other versions in these particulars:

"Du ure Fæder, Sy ðin willa, Syle us (nu) to-dæg urne dæghwamlican (dæghwomlican) hlaf, ðam (mannum) ðe wið us agyltað, ná, ac alys us fram yfele, Sy hit swa."

Ælfric's paraphrase of the sixth petition in the course of his homily, *Ne gedafa, ðu God, þæt we beon gelædde on costnunge*, can hardly be considered to outweigh these correspondences. Besides, we must note the agreement of the accent in *hláf, us, læd (læt)*, as reproduced above. The agreement with *Ælfric* is confirmed by the fact that the two versions quoted are followed in their respective places by the same document, in each case entitled "Se læssa creda." I reproduce that given in the

'Homilies,' and append a collation with that in *Anglia*:

"Ic gelyfe on God, Fæder Ælmihtigne, Scyppend¹ heofenan and eorðan; and ic gelyfe on Hælend Crist, his ācennedan Sunu, urne Drihten, se wæs geeacnod of ðam Halgan Gaste, and acenned of Marian þam mædene, geðrowod under ðam Pontiscan Pilate, on rôde ahāngen, hé wæs dead and bebyrged,² and hé niðer-astáh to helle, and hé arás of deaðe on ðam ðriddan dæge, and hé astáh up to heofenum,³ and sitt⁴ nu æt swiðran Godes Ælmihtiges Fæder, þanon hé wyle⁵ cuman to démenne ægðer ge ðam cucum ge ðam deadum. And ic gelyfe⁶ on ðone Halgan Gast, and ða halgan gelaðunge, and halgena gemænnysse, and synna forgifennysse,⁷ and flæscas ærist, and þæt ece lif. Sy hit swa."

¹Scyppend. ²gelive. ³gebyrged. ⁴omit he. sheofonum. ⁵sit. ⁶wile. ⁷gelyve. ⁸omit and synna forgifennysse. The collation disregards the interchange of *p* and *ð*, and the contraction for *and*.

The form printed by Logeman is apparently the later, if we may judge from the omissions, and from spellings like *gelive* (*gelyve*).

On page 103 of the same volume of *Anglia*, Logeman prints from MS. 427 of Lambeth Palace Library what he calls an oration (*sic*). It needs only a glance to show that it consists of the whole of the first Hymn printed by Grein in his 'Bibliothek,' ii, 280, and a part of the second, given on page 281. Grein's text goes back to Cott. Jul. A 2 of the British Museum. It is interesting, therefore, to have this second, if inferior, form. I collate Logeman's text with Grein's, citing by the line-numbers in the latter, and noting *p*'s and *ð*'s, but ignoring contractions for *and*. Note that Grein's stands first.

Hymn I. 2 geara: geara. 3 saule: sawle. 4 hy: heo. 5 ealdor: aldor. 6 forþan: forþon; eðest: eþest. 7 þæra: ðara; vide oððe side: side oððe wide.

Hymn II. 1 beorht: brihta; folkes scyppend: folces scyppend. 2 gemiltsa: gemilda. 3 sile: syle; þine: ðine. 4 byð: bið. 5 deofle: deoflum; campað: com pað. 6 mirigðe: myrigðe. 7 he þa: omit. 8 bute: butan; yfeles: yfles. 9-13 wanting in Lambeth MS. 427.

ALBERT S. COOK.

Yale University.

NOTES ON THE CANADIAN-FRENCH DIALECT OF GRANBY

(PROVINCE OF QUEBEC).

I. Vocabulary.

The data here recorded were obtained in June, 1891, from Mr. M., a French-Canadian of Worcester, Mass. Mr. M., who is about thirty years of age, was born in Granby, Province of Quebec, and before coming to Worcester (where he has been living for about twelve months) he had resided for three years in Manchester, N. H. He is a man of considerably more than average intelligence, and stated that the information given to the writer would fairly represent the chief peculiarities of the speech of his native place.

The investigation was undertaken mainly on the lines of the excellent paper of Prof. Squair on the dialect of the district of Ste. Anne de Beaupré,¹ with a view of ascertaining, if possible, the difference of speech which is believed to exist between the various districts of French Canada.

With regard to the vocabulary, the following facts were ascertained:

a. Of words contained in Oscar Dunn's 'Glossaire Franco-Canadien,'² these were known to M. in the sense given by Dunn:

Abattre, a (=elle), abîmer, asteure, avoine (faire manger de l'avoine à quelqu'un), bâdrer, bombarde, bordée de neige, brassée (*s.v.* brassin), cage, cageux, campe, capot, carriole, catalogue, chantier, coppe, créature, croûte, dégrader, doutance (avoir doutance de), éplucher, épluchette, érablière, escousse, étriver (faire étriver quelqu'un), gas, goudrelle, i (=il, ils), itou, lisse, mitasse, mocassin, on (=nous), patinoir, poudre, poudrière, pivart, retapper (se faire retapper) routeur, saut, smart, souris-chaude, sucrerie, talle, ti, tiendre, tignasse, timon, tinton, tire, tirer, tocson, tombe, tombée de la nuit, tondre, toquer, touche, toujours, tourne, tournement, tralée, traîne, traîne sauvage, traîneau, travail, traverse, tremette, tricoler, tuque⁽¹⁾, tripoter, volier, voyageur, yéya.

b. The following words have significations, additional to, or different from, those given by Dunn:

Amarrer (second *a* like *o* of English *nor*). To kill: J'vâ l'amorê—I am going to kill it.

¹ *Proceedings of the Canadian Institute*, 1888, pp. 161-168.

² Québec, 1880.

Babiche (the *i* quite short, babîc). Eelskin cut into strips.

Baissière (bâsyër). Water below the dam in a river.

Bourdillon (bûrdiyô). Lump. J'ai été triyer [trier] de la gomme, et j'en ai un gros *bourdillon*. See Dunn, *s.v.* *Bourguignon*, which appears to be the same word.

Carriole. A buffalo-robe.

Dégradé. Ruined by drink.

Glissoire. Toboggan-slide.

Talle. A flower-bed.

Timon. Spoke of a wheel.

Tocson. A male sheep.

Tourtière. A thick "pie" made of potatoes and onions, without meat.

Trempe. Bit of bread and eggs soaked or boiled together.

c. The following differ somewhat in form from the corresponding words in Dunn:

Galendar (last *a* like *aw* in English *saw*). A crosscut saw. See Dunn, *s.v.* *Godendard*.

Savagesse. " *s.v.* *Sauvagesse*.

Tabagane. " *s.v.* *Tobogane*.

Tapin. " *s.v.* *Taupin*.

Tyignasse. " *s.v.* *Tignasse*.

d. The following words given in Dunn were unknown to M.: Micmac, teurs, toque, torgnole.

A comparison of the words (not in Dunn), given by Prof. Squair as known in the district of Ste. Anne de Beaupré, with the list furnished by M., results thus:

a. The following words recorded by Prof. Squair are known to M., in the sense given by him:

Autre. The locution *l'autre mois* is very common, according to Mr. M.; belouet: 'A sort of berry' M.—Probably the blue-berry; bête-puante, bois-blanc, brairie, braye, brayage, brayeur, brayeuse, corvée, crine, épinette blanche, épinette rouge, fiche, gibier, gond, icite, javelier, gond, mil, pierre de meule, planche, sapin, par secousses, taure.

b. The following words have meanings, in the dialect of M., additional to, or different from, those given by Prof. Squair:

Fiche. A railroad spike.

Quintau. A measure of oats or wheat.

Pruche. Spruce.

Siffleu. Wood-chuck, or ground-hog.

c. Of the words recorded by Prof. Squair the following were unknown to M.:

Biseau, devers, filer, morfiler, raie, râpe-savage.

The following words, obtained from M., are not to be found in Dunn's 'Glossaire,' nor in the additional list of Prof. Squair:

Allége. Empty. Veux-tu embarquer avec moi. Je suis-t-*allége*.

Aya! To the left! Used in guiding horses.

The final *a* is like *aw* in English *law*.

Comp. Eng. *haw*!

Barre de fer. Crowbar.

Bois-franc. Hardwood.

Bois-fort. Thick forest.

†Bourbotte. Bull-pout.

†Catherinette. A sort of wild strawberry with a large leaf. Not the plant called *fraise savage*.

Chat savage. Raccoon.

Chaussure savage. Mocassins. More used than the latter word.

Chienne. A "linen-duster." L'v'là avec sa *chienne* su l'dos.

Coulée. Ditch. This locution is found in the region of the city of Quebec.

Crapais (krapè). A sort of flat fish.

Désert. A clearing in the woods.

Dji! To the right! Used in guiding horses.

Cf. English *Gee*!

†Egoine. A hand-saw.

Enayée. Milk-dry. Ma vache est enayée cette année.

Fraise savage. Wild strawberry.

†Gadelle. Currant. *Gadelier*, currant-bush. *Vin d'gadelle*, currant-wine.

Loche. The animalculæ which appear in rain-water left standing for some time.

Musique à bouche. Mouth-organ.

Noix amère. Beech-nut. The word *fatne* was unknown to M.

Nordais(?) [*nordè*, sometimes *norda*]. A northerly wind.

Outarde. Wild goose. The forms *outard* and *outarte* were not known to M.

Patak [sometimes *patak*]. Potato. The form *patate* is also in use.

Perchaude. A fish of the perch kind.

Pichou. The lynx or wild-cat.

Pipe de gaz. Gas pipe.

†See Littre.

Potasse. Soft soap. *Potasserie*, soap-kitchen.
Raccorder un piano. To tune a piano.

†Rond à patiner. Skating-rink.

Sapinette=petit sapin. M. used the phrase *la bière de sapinette* in the sense of spruce beer." In some parts of French Canada *sapinette* alone is used with this signification.

Savane (second *a* like *aw* in English *law*).
Swamp, or overflowed meadow-land.

Soupâne. Oat-meal porridge. This is doubtless the *suppawn* of American English, a word of Algonkian Indian origin. M. uses also the French word *gruau*.

Suisse. Chipmunk.

Tassage. Heap of hay thrown down from the loft and trampled upon: *Tâchez de faire un bon tassage*.

Tourniquet. Somersault: *L'eau fait un tourniquet en descendant*.

With regard to vocabulary, it will be necessary for us to have more data before we can say much about dialect, though there is reason to believe that some characteristic differences do exist between the speech of one portion of the province and that of another. Whether some of the words given in the above list are peculiar to Granby I cannot say, but I presume that the great majority of them belong to the common stock of the French language of Canada.

On another occasion, the writer hopes to be able to treat of the phonology of the Granby dialect, but would, before closing, like to call attention to the curious parasitic *t* in the following locutions frequently used by M.:

Je suis-t- allége. My sleigh is empty.

Un gros-t- homme. A big man.

This appears to be from analogy with such cases as *a-t-il*, *va-t-il*, etc., but the use in *gros-t-homme*, is remarkable.

A. F. CHAMBERLAIN.

Clark University.

THE RUSSIAN VERB AND ITS ACCENT.

Two features of the Russian grammar, as all who have studied the language will bear witness, are peculiarly difficult for beginners: the

†See Littré.

verb with its bewildering 'aspects';¹ the tonic accent with its lawless migrations from ultima to preantepenultima. On the first point, whoever cares to make a thorough study of the subject will find all that can be desired in the chapters "*Lehre von der Conjugation*" ("russisch", p. 313-331 of vol. 3) and "*vom Verbum*" (p. 261-340 of vol. 4) of Miklosich's monumental work, '*Vergleichende Grammatik der slavischen Sprachen*'. Even those who are not able to read the German may now have the benefit of Miklosich's researches, since the substance of these chapters is embodied in Prof. Morfill's scholarly '*Grammar of the Russian Language*,' issued two years ago from the Clarendon Press. But on the second point, the tonic accent, good authorities are not so readily accessible. For my own purposes, I have found of practical service a little treatise by A. Bystrow, '*Regeln über den Accent in der russischen Sprache*' (Mitau: 1884), though I would advise that it be looked upon rather as basis for one's own observations than as *savio duca*. Its generalizations are sometimes too sweeping. Prof. Morfill, on the ground that his grammar is rudimentary and the subject abstruse, omits the treatment of accent altogether, recommending, however, to advanced students and to such as can read the Russian language, J. Grot's '*Filologicheskaya Razuiskaniya*' [3d ed., St. Petersburg: 1885] as the best available work on the subject. Grot's '*Researches*' consists of two volumes of miscellaneous essays and reviews, intended, as his sub-title indicates, to furnish "material for dictionaries, grammars, and histories of the Russian language." The portion treating of accent, extending from p. 354 to p. 473, comprises four essays: 1. "On the Conjugation of the Russian Verb and the Importance thereof of the Tonic Accent"; 2. "On Verbs with Movable Accent"; 3. "On Russian Accent in general, and more especially on the Accent of Substantives"; 4. "A propos of a German Pamphlet on Russian Accent", [a review of L. Kayssler's '*Die Lehre vom russischen Accent*']. So far as my knowledge goes, none of these papers, either by way of translation or of abstract, has been brought to the knowl-

¹ See the paper by Mr. C. B. Cayley in *Engl. Philol. Soc. Trans.*, 1880-1, p. 51, "On a Difficulty in Russian Grammar".

edge of English readers—an oversight which has worked, I believe, to the misfortune of the latter, since many of the “researches” are certainly worth the careful attention of English and American philologists. In this article it is my purpose to present a brief summary of the first of the essays mentioned, that on the conjugation and accent of the verb.

Prof. Grot first points out why the accentuation of the verb is a difficult subject to master: 1. the accent is on different syllables in different verbs; 2. in some verbs it shifts from one syllable to another in the conjugation of the present or future indicative, as in the case of *smotryétó* which in the 1st pers. ind. is *smotryú*, in the other persons *smótrishó*, *smótrítz*, etc.; 3. the infinitive, the form by which we commonly know the verb, is sometimes a clue to the accent of the remaining forms, sometimes not. How may this chaos be reduced to order? As our knowledge of the verb is always referred to its principal parts, the author inquires next what forms of the verb are best adapted to serve at once as guides to the accent and to the conjugation. Three forms are commonly given; a. the infinitive; b. the 1st, and c. the 2nd pers. sing. pres. (or future) ind. Of these the infinitive is retained by Prof. Grot for its usefulness in determining other forms, but against the employment of the 1st pers. sing. several arguments are advanced.

1. With regard to accentuation, this form generally has the accent on the same syllable as the infinitive; thus, *pómnitó*, *pómnyu*; *derzhátz*, *derzhú*. Exceptions to this rule are such monosyllabic verbs as *pyetó*, *pastó*, *klastó*, *klyastó* (1st pers. *poyú*, *pasú*, *kladú*, *klyanú*); *beréch* of which the 1st pers. is *beregú*; and five verbs in which the present tense has two different endings, viz:

<i>alkátó</i>	1st pers. <i>alkáyu</i> or <i>álchu</i> ,
<i>kolnuikhátó</i>	“ <i>kolnuikháyu</i> or <i>kolnuishu</i> ,
<i>stradátó</i>	“ <i>stradáyu</i> or <i>strázhdú</i> ,
<i>khromátó</i>	“ <i>khromáyu</i> or <i>khramlyu</i> .
<i>kolebátó</i>	“ <i>kolebáyu</i> (obs.) or <i>kolébtlyu</i> ,

To these should be added, for completeness, the two obsolete verbs *zhadátó* (1st pers. *zhadáyu* or *zházhdú*), *imátó* (1st pers. *imáyu* or *émlyu*).

2. The second objection to the 1st pers. sing. ind. as one of the principal parts is that its ending is not sufficiently significant to serve as

a guide to the conjugation of the verb. For example, the forms *vyazhu*, *vozhu*, *sizhu*, *derzhu*, correspond to infinitives so various as *vyazató*, *vodító* (or *vozító*), *sídyetó*, *derzható*. Moreover the 1st sing. can be found from any one of the other personal forms.

3. The other personal forms agree with one another in having the same accent. This is often different from that of the 1st pers. sing., and in such case the accent in the 1st sing. is always on the ultimate and in the other on the penultimate; thus, *rublyú*, *rúbishó*, etc.; *derzhú*, *dérzhishó*, etc. The reverse, that is, accent on penultimate in 1st pers. sing. and on the ultimate in the rest, never occurs. While, therefore, we may infer the accent of the 1st pers. sing. from that of one of the other personal forms, the reverse inference is barred.

Since then 1. it is easier to find the 1st pers. sing. from one of the other personal forms than the reverse, and 2. the accent of the 1st pers. (already known from the infinitive) is not a clue to the accent of the rest, the conclusion is obvious that some one of the other five forms should take precedence over it. But which one of the other has the strongest claim? The endings of the 2nd and 3rd pers. sing. and of the 1st and 2nd pers. plur. do not differ in the first vowel: it is always *e* or *i*. The vowel of the 3d pers. ending, however, is variable, as shown in *ber-utz*, *por-yutz*, *vid-yatz*, *derzh-atz*; nor to these variations will any of the preceding personal forms (except the debarred 1st pers. sing.) serve as a guide. These considerations point to the 3d pers. plur. as the most eligible, a conclusion confirmed by the fact that the 3d plur. often retains the root of the verb in its pure form.

Selecting as principal parts, therefore, the 3rd pers. plur. and the infinitive, it remains to show how from these two forms all the other forms may be derived.²

I. *The 1st person singular.*—1. When the 3d plur. ends in *utz* or *yutz*, to obtain the form of the 1st sing. drop *tz*.³ With regard to the accentuation, two cases may arise: a. If the 3d

² The ‘aspects’ excepted.

³ The *u* of the 1st sing. is not the same in origin as the *u* of the 3d plur. “Die personalendung der I. sg. (*m*) bildet mit dem praesensvocal o ein u in allen jenen fällen, in denen im Altslovenischen a steht. . . . Das u der III. pl. schmilzt mit dem praesensvocal zu u für asl. a zusammen” [Miklosich, ‘Vergl. Gramm. d. slav. Sprachen’ iii, p. 313]. But the difference, as Grot points out, is, for his purpose, of no practical account.

plur. ending be *utz* or *yutz* or if the ending be *yutz* unaccented and preceded by a vowel, the place of the accent is the same in 1st sing. and 3d plur. Thus the infinitive in such cases need not be taken into account. Examples are: *pluivutz*, *pluivú*; *dayutz*, *dayú*; *myenyáyutz*, *myenyáyú*; *dyéistvuyutz*, *dyéistvuyú*.⁴ b. If *utz* or *yutz* be preceded by a consonant and the accent be on the penultimate, the 1st sing. takes the accent of the infinitive. Thus, *ryé-zat6*, *ryézhutz*, *ryézhú*; *plákat6*, *pláchu*; (accent of infinitive and 3d sing. different) *kolót6*, *kólyutz*, *kólyú*.⁵

2. When the 3d plur. ends in *atz* or *yatz*, to obtain the 1st sing. change *atz* to *u*, *yatz* to *yu*. The rule for accent is the same as under 1. Thus: a. *velyátz*, *velyú*; *treshchátz*, *treshchú*; *smoyátz*, *smoyú*. b. *pómni6*, *pómnyatz*, *pómnyu*; (acc. of 3d sing. and infin. different) *valít6*, *vályatz*, *valýú*. Some apparent exceptions to these rules may be accounted for by the regular mutations of vowels and consonants.

II. *The 2d and 3d sing. and 1st and 2d plur.*—These forms may be readily obtained by changing *utz* or *yutz*, of the 3d plur. into *esh6*, *ets*, *emz*, *ete*; *atz*, or *yatz*, into *ish6*, *itz*, *imz*, *itz*. The accent is always the same as that of the 3d plur. It should be noticed, in passing, that when the ending *utz* is preceded by *g* or *k* these consonants, before the *e* of the other personal endings, are changed to *zh* and *ch* respectively.

III. *Present passive participle in -ómuil.*—This appears only when the 3d plur. ends in *íte* (accented). Thus: *nesútz*, *nesómuil*. An exception to the rule is *iskát6*, 3d plur. *ishchut6*, pass. part. *iskómuil*.

IV. *Past tense (past active participle in -l).* The form presents no difficulty, since it is readily derivable, in most cases, from the infinitive stem; but the accent is variable, as is seen in *syékla*, *teklá*. In verbs of which the infinitives end in *zt6*, *st6*, the accent of the past tense is determined by the original form of the termination. Such of these verbs as originally had the termination *zfi* or *sfi*, or have retained

⁴ Query *dyéistvuyú*?

⁵ The five verbs with variable accent, referred to above form partial exceptions to this rule. Another apparent exception, *moch6*, of which the 1st sing. is *mogu*, becomes regular if the original infinitive *moshchí* be taken into account.

that form, take the accent on the participial suffix. Thus: *vest6* (orig. *vezti*), *vezlá*, *vezl6*, *vezti*; *pastí*, *pastá* etc.⁶ Otherwise, the accent, in these verbs, is not found on the suffix. On the same principle we may account for *strígla*, *syékla* from *strich6*, *cyech6*, the original infinitives being *strigti*, *cyékti*.

The reflexive forms of the past tense present some peculiarities. If the accent in verbs in *t6*, is on the feminine suffix *-la*, the reflexive masc. and neut. sing. and the plural will be accented on the final syllable. Thus: *rvalá*, *rvalsýd*, *rvalós6*, *rvalis6*; *gnalá*, *gnalsýd*, *gnalós6*, *gnalis6*. (But, without the reflexive suffix, *rválo*, *rváli*; *gnálo*, *gnáli*.) The feminine form of the reflexive retains the accent on the suffix *-la*. Thus: *rvalás6*, *gnalás6*, etc.

V. *Past passive participle in -nz.*—The accent of this participle may be determined, to some extent, from that of the preceding. If, in verbs in *-ch6*, *-zt6*, *-st6*, the suffix *-la*, *-lo*, *-li* is unaccented, the suffix *-nz* will be unaccented also. Thus: *gruizla*, *gruizenz*; *syékla*, *syéchenz*. In the following and similar verbs the accent is on the suffix throughout: *vestí*, *velá*, *vedénz*; *vezti*, *vezlá*, *vezénz*, *vlech6*, *vleklá*, *vlechénz*; *beréch6* (*beregti*), *bereglá*, *berezhénz*.

As irregular must be classed: 1. those verbs in which the 3d plur. does not serve as a guide to the other persons of the present (future) tense. Such are *byezhat6*, 3d plur. *byegutz*, of which the other personal forms are *byezhish6*, *-itz*, *-imz*, *-ite*; *chti6*, 3d plur. *chtyatz*, 1st sing. *chtu*; *khotyet6*, 3d plur. *khotyatz*, 2d sing. *khochesh6*, 3d sing. *khochetz*; *yest6*, 3d plur. *yedyatz*, 1st sing. *yemz*, 2d sing. *yesh6*, 3d sing. *yestz*; *dat6*, 3d plur. *dadut*, 1st sing. *damez*, 2d sing. *dash6*, etc.

2. Verbs in which the past tense cannot be found from the 3d plur. pres. ind., as, *itti*, 3d plur. *idutz*, past part. *shelz*; and *shibit6*, 3d plur. *shibutz*, past part. *shibz*.

⁶ The following list of verbs in which the *l* is retained through the influence of the accent, is given by Miklosich ('Vergl. Gramm. d. slav. Sprachen,' iii. 314.): *blýustí*, *brastí*, *priobestí*, *vestí*, *vestí*, *výastí*, *guesí*, *nesí*, *pastí*, *plestí*, *rostí*, *rustí*, *tryastí*, *tvoyestí*. Other verbs that fall under the rule are: *mesí* (*meldí*), *polastí* (*poladí*), and *skresí* (*skreblá*). If the ordinary grammars and accented texts may be trusted, (a wild hypothesis,) *myastí* is an exception, the past participial forms being *myalz*, *myála*, *myálo*, *myáli*.

⁷ Strictly speaking, not an exception, since, as Grot points out, the form *shelz* is from another verb (namely, *shbd-*).

3. Verbs of which the imperative cannot be determined, as *lech6*, 3d plur. *lyagutz*, imp. *lyage*; *yest6*, 3d plur. *yedyatz*, imp. *yesh6*; *suipat6*, 3d plur. *suiplyutz*, imp. *suip6*.

In other cases of irregularity, Grot thinks that the relations between the two principle parts may furnish a clue to the relations between certain parts of forms.

These fragmentary observations on the verb and its accent will seem meagre only to those who have not had dealings with the standard Russian grammars and dictionaries—works in which the art of concealing what the student most desires to know is carried to a high degree of perfection. From this sweeping condemnation, I should like to make an exception in favor of the indispensable treatise by Prof. Morfill; yet admirable as that little work is in some respects, its sins of omission make of it, for the beginner, that sort of reading which is proverbially said to be the outcome of 'easy writing.' In this regard the author might have taken hints from certain American writers who in their short grammars have happily combined brevity of treatment with lucidity and thoroughness of exposition. To mention but a single point. If in his vocabulary, at the end of the book, Prof. Morfill had indicated the class or group to which each verb and noun belongs according to Miklosich's arrangement, how greatly would not its value have been enhanced? True, the student that is desperately resolved upon mastering the language at all hazards, learns these things in time by brute force, so to speak; but in the case of so difficult a subject as Russian grammar why dishearten him at the outset?

NOTE.

The system of transliteration used, by way of experiment, in this article, is that proposed in *Nature* for February 27, 1890 (see also p. 534-5 of the same volume). It represents the combined wisdom of a conference composed of Mr. W. H. Flower, Prof. W. R. Morfill and other scholars of equal repute.

In the present article I have preferred to retain *g* for the Russian *г* and to use *z* and *o* for strong and weak *е* mute. Attention must also be called to the fact that *ε=κ'*, not *ε*. The use of *ε=з* seems to me a defect of the system proposed in *Nature* if the use of the latter is to be extended to philological purposes (it was de-

signed merely for the transcription of proper names); the substitution of *ē* for *é* would remove the objection. Other systems of transliteration are discussed in the *Library Journal* for 1885, p. 302-9, in the *New Englander* for May, 1891, and in a note at the close of the article by Mr. Cayley referred to above.

FRED N. SCOTT.

University of Michigan.

WEBSTER'S INTERNATIONAL DICTIONARY.

THE NEW WEBSTER AND THE "GUIDE TO PRONUNCIATION."

THE 'International Dictionary,' as the new edition of Webster is called, presents many new features, and makes a decided advance upon all previous issues. It is evident that much time and effort have been spent in trying to place the new dictionary on a thoroughly modern basis. For many reasons which a casual glance will indicate, it may be said to be worthy of the new American scholarship—a term that is to mean more in the next quarter century than at any time in the past. It is not the present purpose, however, to notice more than a chapter of the 'International,' namely that called a "Guide to Pronunciation."

Here also we may say there is much to be commended, especially in the attempt to follow the more accurate phonetics of modern science. But there are some points to which exceptions may reasonably be taken, and it is my purpose to advance some of these in the spirit of candid criticism. The chapter on the vowel system (§ 5-25) says, that it "agrees, in its general features and the main part of the nomenclature, with that advanced by Alexander Melville Bell and the same as modified by Henry Sweet; though differing from both in some points of considerable importance." And yet the modifications of Sweet differ so markedly from the original system of Bell, that it is difficult to see how this statement can be strictly true, while it is more difficult to see the improvement that has been made. For example, Bell makes the English long vowels narrow (or primary) while Sweet in his later books (see the 'Primer of Phonetics,' 1890) regards most of these together with the short vowels as wide. The 'International' follows Bell apparently, and seems

to go so far as to consider 'narrow' and 'wide' the equivalents of 'long' and 'short.' Thus we have such terms as 'narrow long' and 'wide short,' and the statement that "all the wide [vowels] are naturally short and the narrow naturally long" (§ 21). This is certainly no distinction made by Sweet and its accuracy may be questioned. For instance the wide vowels of the "Guide" are, *a* (ask), *a* (am), *o* (odd), *u* (up), *e* (end), *i* (ill), *o* (foot). These would be called short, or 'naturally short' as above; but surely *a* (ask) is not a short vowel in America, whether the quality is that given by the 'International,' or that of flat *a*, as in at, or of broad *a*, as in London English.

The subject of quantity is still further obscured by the use of several other terms. We have pointed out the use of 'narrow long' and 'wide short.' It is then said that "vowels are distinguished as *intrinsically*, or *naturally* long or short, etc." (§ 30). Still another distinction is made in § 22, where we read:

"The sounds symbolized by *ā, ē, ī, ō, ū*, as being the most frequent of the long sounds denoted by these letters, are called their REGULAR LONG sounds, etc."

In this last statement it is evident we are again on the ground of the old spelling book with its five vowels *a, e, i, o, u*, and sometimes *w* and *y*. The real difficulty is, that the attempt has been made to make these sections on phonetics both scientific and popular, and the result is a confusion of scientific terms with popular and non-phonetic nomenclature.

One other point in the use of terms should be noted. It is suggested by the following sentence:

"All the regular long vowels, as also all the diphthongs, may form the closing element of an accented syllable (as *dāy, ēvil, liar*, etc.), while the regular short naturally have the syllable closed by a consonant sound (as *atom, copy, city*, etc.); though such words as *condition, national*, etc., can not well be so divided in writing and print."

The implication here in regard to open and closed syllables is phonetically inaccurate and misleading. For not only is it more common to regard a vowel followed by a single consonant as an open syllable, but it is equally accurate in a phonetic sense. Indeed the most that can be claimed by those who accept the

other view is, that the consonant belongs in such cases equally to both syllables. Moreover, as it seems certain that a single consonant between vowels can not have the same influence upon the preceding sound as in a syllable strictly closed by a consonant, it is better in all cases to regard the vowel followed by a single consonant within the word as an open syllable. At least it is not advisable to quote examples of open and closed syllables, in the sense in which the terms have just been defined, to show the effect of a consonant upon a preceding vowel. For instance in § 49 *ā* is said to occur "only in syllables closed by *r*," after which the examples are *care, share, compare, parent*. The criticism is justified, and the distinction above is half conceded in a statement in the same section:

"The *a* before *r* does not ordinarily take this sound when the *r* precedes a vowel or another *r* in the following syllable of a word; as in *parity, parry, comparison*, etc."

A proper distinction between open and closed syllables would have made this second statement unnecessary. Besides the last part of the sentence quoted is again inaccurate phonetically, for there is not phonetically a second *r* in *parry* any more than there is in *parent*. The inaccuracy is again due to such mixture of the scientific with the popular, as must tend to obscurity and confusion of ideas.

But we wish to consider especially another part of the chapter before us. It is a widespread superstition that English pronunciation, like its spelling, is wholly without the pale of empirical laws. There have been, therefore, few attempts to study present English as made up of words, not to be considered as individuals with little in common, but as belonging to categories in which certain sounds usually and naturally occur, because of a similar development under similar phonetic conditions. But this alone is the scientific method, and we propose to see if it is possible to state simply and intelligibly some of the empirical laws underlying present American speech.

In § 61 of the "Guide" we find this:

"A (one dot above). This is the sound to be preferred in certain words or syllables ending in *sh, ff, ft, th, ss, sp, st, nce, nt, nd*."

But *ss, sp, sk, st, ff, ft, th*, (voiceless must be

intended although it is not stated) are simply graphic representations of the voiceless fricatives with their possible consonant combinations. This part of the law may be stated in a simpler and more accurate form thus: this *a* appears in closed syllables before the voiceless fricatives *f*, *th*, and *s*. It must be understood of course that voiceless *f*, *th*, *s* refer to the sound by whatever graphic representation. We should expect, therefore, that *laugh*, *draught*, *calf*, *half*, etc., would have the same pronunciation, although the 'Dictionary' inclines to the *a* of *arm* in some of these cases. Let us next consider the *n*-combinations. If to those mentioned we add *nlf* (*nch*) and *ndg* (*nge*) we shall have all *n*-combinations before which *a* occurs. But *a* before *nge* (*ndg*) was long in Middle English, and hence appears now as *ē*, in *range*, *change*, etc. In many words this *a* occurs before *nch* (*nlf*) but not in all according to the pronunciation in the dictionary. Still it can hardly be doubted that the following statement is more nearly accurate than the one given, and its simplicity is evident. This *a* occurs in closed syllables before the voiceless fricatives *f*, *th*, and *s*, as well as before *n*+consonant, except *nge* (*ndg*).

In London English, we find that words with *a* before *r* final or *r*+consonant belong here. But according to the 'International,' Italian *a* (*a* with two dots above) occurs regularly before *r* final or *r*+consonant, and such would be a simpler statement of the relations of this vowel. It may be pointed out, however, that *ah*, the interjection, is a peculiarly bad example of this vowel, since its quantity, as well as its quality, to some extent differs with the different ideas conveyed: surprise, indignation, incredulity. The word *father* is also of value traditionally, but it does not represent any group of words having similar vowel and consonant combinations. Indeed most of the lists of examples would be improved if a larger number of simple, but typical, every-day words had been chosen.

Let us next take the open *ō*-sound; as, of *a* in *all*, *o* in *fork*. Historically we have here *a* and *o* as shown by our spelling, and here may be seen the importance of recognizing historical development. An attempt to state this in more accurate form may be made in this way: older

short *a* (written *a*) has become open *ō* before *l*, and, when preceded by *w*, before *r*+consonant. Examples are *all*, *tall*, *hall*, *haul*, *warm*, *swarm*, *quart*. As to whether *salt*, *malt* (§ 72) show a different sound, except as dialectic peculiarities, I have great doubts. The word *quarrel* cited in the same section belongs to a different category. For open *ō* from earlier short *o*, the rule is that it appears regularly before *r* final, or *r*+consonant. In London English, open *ō* also occurs before voiceless *f*, *th*, *s*, and it is questionable whether it is not so in most dialects of America. Examples are *for*, *or*, *fork*, *corn*, *horn*, *soft*, *cross*, *froth*. Apparent exceptions are the words with *o* that had been lengthened in Middle English; as, *torn*, *borne*, and those in which the *o* had been shortened after *w*; as, in *word*, *work*, *world*, *worm*, *worse*, *worth*.

The attempt to separate the long from the short open *o* is not all that might be desired, but some sections will admit of simpler statement (cf. § 113-124 and 70-74). Section 74 reads:

"*A* (one dot below) as in *was*, *what*, *wander*, *wallow*, *quality*, etc. The sound is identical, or at least nearly so, with that of *o* (odd, not) etc."

This should be stated, older *a* (written *a*) after *w* is short open *o*, which is without exception, since of course the *w*-influence accounts for the rounding of the *a*. With this should be combined a statement in regard to older *o* which is now short and open (*not*), to be separated from the older *o* before nasals which has now the sound of *u* in *up*. Examples are *son*, *ton*, *won*, *done*.

Attention should be called also to the fact that in America, open short *o* has become unrounded, appearing as *a* in the majority of cases. Mr. Grandgent found this true as far as his investigation went last year (cf. MOD. LANG. NOTES, Feb., 1891). Professor Primer had already found it so for South Carolina (cf. *Amer. Jour. of Phil.*, ix, p. 206,) while it is so also in the pronunciation of the majority of educated Americans I meet. My own belief is that short open *o* is in America mainly a matter of tradition. It would be interesting to have a more thorough investigation of this sound. Incidentally a correction may be here made to a statement of § 61 in regard to these two sounds. It says:

"The two forms *Mahomet* and *Mohammed* have come to us through a confusion of the two vowel sounds [*ɔ* and *ʊ*]."

It needs only a slight acquaintance with language to know that this is a practical impossibility, the explanation not accounting for the difference between the vowels in the first syllables or between the final consonants *d* and *t*. Even the 'Dictionary' itself does not point out that the first is the older French form, while the last is a later word from the Arabic.

We may exemplify the reign of law by our *u* sounds. Of these, there are three, *u* (*up*), *u* (*full*), *ū* (*food*), each of which has a distinct historical development. Long *ū* is O.E. *ō*; or O.E. *ā* after *w*, cf. for the latter *oose*, *who*, *two*, *swoop*. Shortening has occurred in many words, especially before the dentals, producing the sound we have in *full*. The latter sound is also the development of original short *u* before *l*; compare *wolf*, *full*, *pull*, *bull*. The *u* of *up* is the regular descended of short *u*, except before *l*, and also of short *o* before *n*.

One other point must be mentioned even in this incomplete review of the chapter in question. The 'International' separates the *ē* of *her*, *fern*, *fir* from the sound in *urn* with this statement:

"The distinction of sounds here noted . . . is quite clear; and the majority of orthoëpists are in favor of observing it. It is at the same time true that, by the majority of English-speaking people, it is not actually observed." It is clear from this last admission, that the distinction here made is not one of 'standard' English as defined in § 21. It does not rest on use, but on what orthoëpists think should be the use. And yet the difference is so great that the 'International' calls the two 'narrow' and 'wide,' as great a distinction as is made between *ē* (*ale*) and *e* (*end*). It is needless to say that both the attempted distinctions and the disregard of good use, or standard English, are unscientific and unworthy a place in this new volume.

This article makes no attempt at being exhaustive in its treatment of the chapter in question. It does attempt to indicate some questionable points in its phonetics, and to show how essential to simplicity and accuracy is a knowledge of the historical development of the speech. Possibly also it may lead some

in this dictionary-loving America to place a little less faith in "authorities," and instead observe more accurately, and more in accordance with the scientific method.

OLIVER FARRAR EMERSON.

Cornell University.

MIDDLE ENGLISH SYNTAX.

Streifzüge durch die mittellenglische Syntax unter besonderer Berücksichtigung der Sprache Chaucer's von Dr. Eugen Einenkel — mit einem Wörterbuche von Wilhelm Grote. Münster I.W.: Heinrich Schöningh. 1887. 8vo, pp. xxii, 296.

UNDER this modest title Dr. Einenkel has collected a vast amount of material for a completer study of Middle English syntax, especially Chaucerian syntax. After an examination of the work the reader will surely agree with me that the title would have been more accurate had it been reversed and made to read: with occasional references to Middle English syntax. For, as Dr. Einenkel remarks in his preface, the study is based upon the 'syntax of Chaucer and his times.' And apart from literary value, there is another reason why the "well of English undefiled" should be made the head of this stream of research, namely, because that after the contact of Anglo-Saxon with Norman-French, beginning about the middle of the eleventh century, the new fusion reached a high degree of development in the fourteenth century.

'In the course of the fifteenth century,' Dr. Einenkel observes, 'the process of the development of the language becomes gradually slower, the obsolete becomes more and more forgotten, innovations are ventured upon only to a slight extent, and thought finds its proper setting with greater security. This same was still truer of the sixteenth century.'

Dr. Einenkel's method is generally to retrace the Chaucerian syntax to the Anglo-Saxon or Old French origin. No attempt has been made to cite the employment of the same form in successive periods or stages of development of the language, unless the proofs of antiquity are insufficient. This precludes, naturally, any regard of phonology or inflection, thus making it a work supplementary to

Prof. ten Brink's 'Chaucers Sprache und Verskunst.'

In order of discussion the Substantive and the Article appear first, being followed by chapters on the Adjective and the Article, the Cases—accusative, nominative, genitive, dative,—the Prepositions, and finally the Verb.

The results of the author's examination of the absolute accusative and nominative construction with participle are noteworthy, because they verify for a later period of English what Dr. Callaway (*Am. Jour. of Phil.*, Vol. x) has done for the Anglo-Saxon. The latter investigator concludes as follows:

"The absolute participle of the Anglo-Saxon was borrowed from the Latin, but it failed to commend itself to our forefathers and never acquired a real hold in their language."

Dr. Einkenkel also finds that the Middle English nominative absolute corresponds generally to the Latin ablative absolute and, like the latter, is used to denote various relations. Whether the French accusative construction is to be classed here remains still a question.

In the chapter on gender of nouns (p. 42) the author says that Chaucer uses *sonne* once as feminine. I differ in the reading of the line which causes this exception:

"But right as floures . . .
Redressen hem ayein the sonne brighte,
And spreden on hire kynde cours by rowe." iv, 192.

This is a translation of Dante's:

"Qual' i fioretti . . .
 . . . poi che'l sol gl'imbianca,
Si drizzan tutti aperti in loro stelo." 'Inf.' ii, l. 127.

Thus "on hire kynde cours by rowe" means in their natural order in line, a paraphrase of "in loro stelo," and "hire" does not refer to the "sonne," but to "floures."

In the explanation of *fourtenyght* and *twelve moneth* (p. 43) it should have been stated that in Anglo-saxon both *niht* and *monað* have the singular form for the plural, and that their appearance in Middle English is only a continuation of this historic use. Moreover with the *seofon niht*, 'Blick. Hom.,' 45, 39: or 'Beow.' 517, compare Chaucer's phrase "she was seven night old," 'Nonne P.' l. 53.

Certainly the case of *wayte* (p. 48) is not simplified by making it assume an unknown meaning, namely, *deny*. The Bell edition suggests *wayte*=French *tenez*: 'hold'! which makes good sense.

In the next paragraph (p. 48) the passage reading "*In lokynge of*" is quoted from the 'Parl. of Foules' l. 110, not from the 'Leg. of Goode W.,' as printed. And even here *lokynge*, despite the *of* with its accompanying genitive, is used in place of a transitive verb, showing that the Italian model had distorted the poet's English use of the word. This line is also a paraphrase of Dante's "*cercar lo tuo volume*" ('Inf.' i, l. 83).

The whole difficulty encountered (p. 49) in the verse "Where lay the shippe that Jason gan arryve" (v, 332) the only case of a transitive use of *arryve* in Chaucer's poetry, is removed by the reading given in Mr. Skeat's edition: "Wher that the ship of Iasoun gan aryve," l. 1472. And a note upon the same states: "So Cr. T. A; F. Tn. Th. B. Wher lay the shippe, that Iasoun (*giving no sense*)."

It may be said at this point that Dr. Einkenkel has supplied the reader with almost seven pages of works and books of reference, but that the valuable editions of Mr. Skeat are conspicuously absent. Many of the latter's excellent criticisms would have lightened Einkenkel's task, and certainly would have spared him not a few mistakes.

The preposition is far more difficult. More than one third of the book is reserved for the examination of this little, endlessly varying part of speech which expresses the relation of a noun to its governing word. These prepositional joints were sorely tried during the so-called transition period of Middle English, that process of change from a synthetic to an analytic tongue. Some Old English prepositions continued stationary in meaning, some acquired new significations, these at times representing French equivalents.

The examiner's list of examples is extensive yet far from being exhaustive, for the preposition, is protean in form. It is possible to offer other interpretation for the following p. 116: *at poynt devys* (v, 237)="an einem gegebenen, gewissen, Punkte, irgendwo(?)," which Mr. Skeat defines *with great exactitude*; p. 123: *Have at the* (v, 319)="achte auf dich, hüte dich," also given by Mr. Skeat as *let me attack (or pursue) thee*, a hunting phrase; p. 136: *for enything* (ii, 9)="um irgend etwas, um alles," with which compare Mr. Skeat's note *for fear of anything*; p. 141: *for blak, for old* (ii, 66), are put among the causal of

for, but are explained by Mr. Skeat as intensive=*very black, very old*; p. 141: causal *for*, the writer states, is used once "for our *gegen wider*," but compare 'Parl. of Foules,' ll. 468, 657, *for tarying*=to prevent (against) tarrying; p. 167: *fayne of* does occur 'Leg. of Goode W.' l. 130 "of the seson fayn"; p. 198: an exact Old English correspondence to *ayein the sonne* denoting rest in location may be found in 'Battle of Maldon,' l. 100, *ongean gramum stodon*; p. 109: *to* can be said to denote simple purpose in 'Dan.,' l. 88, *þær fundon to, þær* being used for the dem. prn. neut.; *to* in Old English is often employed to express degree, proportion, when united to *þon*. Compare 'Beow.,' l. 1877, "*wæs him se man to þon leof þæt*"; p. 221: *thurgh* certainly signifies *vermittels* in 'Prior. T,' l. 1669, *thurgh thy preyere*; p. 224: Old English *wið* is sometimes used with verbs of motion, note 'B. of Maldon,' ll. 7-8, *fleogan wið* which may go to interpret *with him* (iv, 249)=*at his house*; p. 226: *wið* can have not a hostile meaning in 'W. of Pal.,' l. 1066, "*biloved weþ riche & pore*"=beloved by rich and poor.

Dr. Einkenel's treatise must be regarded as a valuable contribution to the understanding of a most obscure period in the history of the syntax of Middle English. Many such laborious, accurate compilations are necessary as forerunners to future history of English grammar.

It is to be regretted that the book has not been more carefully made up, the topics distinctly separated by numbered sections. Nor is Mr. Grote's glossarial index complete enough to enable one to refer readily to special discussions.

CHARLES FLINT MCCLUMPHA.

University of the City of New York.

GERMAN BALLADS AND FRENCH LYRICS.

Balladen und Romanzen: Selected and arranged with Notes and Literary Introduction by C. A. Buchheim, Ph. D., Professor of German Literature in King's College; London Editor of "Deutsche Lyrik," London and New York: Macmillan and Co., 1891.

Introduction to Modern French Lyrics. Edited with notes by B. L. Bowen, Ph. D., Associate Professor of the Romance Languages in Ohio State University. Boston: D. C. Heath & Co., 1891.

To paraphrase Rousseau's famous *mot* on Plato's pedagogy: "Would you get an idea of the education of a country? Examine its text-books." For such an examination the pessimistic point of view as regards our own status is the preferable one. Nothing will so strongly and clearly bring out the shortcomings and limitations of our teaching, especially in the branch, Modern Languages—which at present still requires internal "push" and external and united aggressiveness,—as a comparison with the requirements of other countries in quantity and quality and the facilities furnished for mastering them. The period of progress heralded a few years since, has prolonged itself into the present and is permanent for the future. So that any criticism of new work partakes much of the spirit of Blanc's splendid pen-picture of the state of the French people before the Revolution: a dark past, shot here and there with a few gleams of light: a desire for the good in other nations; and then the full flood of the risen sun.

We are led to these remarks by a few volumes of the Autumn store of new or renewed books for class use, which present some points of interest. Calculating merely on a basis of averages, we find that the Modern Language courses of English schools are far beyond that of our colleges and universities, and equalled, or nearly so, by only a few of our superior schools. Almost any English grammar or text-book will show what the scholar or student is expected to master, a task much beyond the present abilities, even subtracting for the difference in time allowed here and there, of the learner. The low plane of requirement in American colleges as to either entrance or subsequent work, is the most dangerous recoil to classicism. The lovers of the latter who live across the line in the country of the contemporaneous, but built on the same historic soil, nourishing similar roots, desire, by a more equal division of the "spoils" of time, to avoid the day of much

crippling to classicism which modern needs and demands, not now satisfied, will be sure to cause unless harmonious adjustment is arranged. The best proofs of these propositions—the superiority of foreign work-in-the-school, the possibilities of the full union of classical culture and modern-language scholarship, the steady approach in America to an independent ideal, an approach to be hastened by the reflex influence of non-American work, are well seen in the books we have referred to.

Although destined for a text-book as well, Professor Buchheim's 'Balladen und Romanzen' is rather an exquisite contribution to literature, worthy of its numerous predecessors and companions in that series which so well deserves its name of golden. He has redeemed his promise given in 'Deutsche Lyrik,' and has made a collection which surpasses the latter in general interest, in so far as the appeal of Ballad, Romance, or *Volkslied* is to a wider audience than that of the Lyric, which demands more the evolution of instinctive and poetic feeling, or literary culture, for its appreciation. And, again, the systematic sequence, we may be allowed to maintain, in the present collection is preferable to the "systematic variation" which the editor made one of the strong points of the *Lyrik* compilation. Professor Buchheim has every qualification for the task of editorship. He has selective skill, the Teutonic talents of sterling scholarship and critical acumen, frank admiration for his national poetry, and an equally frank appreciation of the merits of English song, which would make him as good and impartial a critic as Swinburne (if we can call Swinburne impartial *in re* Hugo) in his contrast of Tennysonian "anti-Gallican" antipathies and Hugo-cosmopolitanism. Still further, evidenced both by the trend of many selections and the exegesis in the vivid and scientific notes, we find those classical leanings which we have referred to as the true basis of all modern-language study. Add a really remarkably fine English style, and a poetic touch which appear in phrases like:

"The ballad as such had before been considered as the Cinderella of literature, it now became gradually 'the favorite child of poetry'"; or this, of Heine;

"He winds up the most delicate poetical sentiments with a satirical hit; thus combining the sweet notes of the nightingale with the jeering tones of the mocking-bird";

and we are not surprised at an independent contribution to critical literature in his "Introduction", or a literary volume from the editor's hands. In this introduction, the historic heredity of the ballad is well treated, and its connection with kindred forms in other languages; its differentiation from other resembling types is also clearly stated; its components—the narrative, or epic factor, and the dramatic, both sometimes merging into the lyrical; its elements—"dignified, though popular language, dramatic movement, and nobleness of conception"; and its classification into historical, traditional and artistic, are all carefully, if succinctly treated. The three periods—from Bürger to Chamisso, from Uhland to Heine, and from Freiligrath to the present, are characterized and admirably illustrated and the dominant note of the various authors explained. Since, in his "Preface" we are told of the reasons and regret for the omission of many other ballads, it is idle and not necessary to complain at the absence of a chance one. But it is with certain statements that we would stop, for either criticism or suggestion. We are told (p. xxi) that "The Germans have at all times been catholic in their literary tastes", a point, supported by appeal to the period of imitation of Italian and French models, and the Göttingen coterie and their work on English bases. Reference might have also been made, *en passant*, to the Spanish influence. But the very examples adduced tell against the generalization. We can not enter into a discussion which would lead us beyond the scope of the present outline into a defence of a contrary doctrine, but from whichever side we look at the assertion, we seem forced to subtract from its breadth, explainable and pardonable by Professor Buchheim's own sympathetic appreciation with the literature of other countries, and love of that of his own tongue, by birth or heredity. For catholicity as a continual presence can in no sense be predicated of German literature. As compared with France, Germany does not offer the spectacle of a similar unbroken literary continuity. Catholicity implies comprehensive-

ness of view; comprehensiveness is based on comparison, and comparison demands an indigenous standard, which in the turmoils of German history, the differentiation of provinces, and the confusion of dialects, Teutonism could not consistently provide. Again, the appreciation, great and genuine and far-reaching in its effects as it was, was yet limited to certain portions of the country—however much they crystallized and were centres of German literature—and that, too, in a late period of the literary history. If we analyze still further, we may sum up the data thus:—it implies a false theory to qualify appreciation of foreign work when itself dependent for existence on lack of native opportunity for criticism, as comprehensive and generous acceptance of foreign talent. When Gottsched set the standard of French shape and sentiment, but failed to understand the power of English production, he doubly illustrated the tendency of the lack of already-manufactured material at home, and a conception of criticism far from catholic. If, on the other hand, Frederick the Great, unlike his predecessor, adopted French as the vehicle of his thought, vied with Voltaire in the domain of historical writing and cherished the culture of an alien tongue, he did it at the expense and not as the complement of a language of which he was personally ignorant, and which he publicly crushed with contempt—a historical truth which even Geibel's ballad (105 of this collection),—with its story of the king's *Sehnsucht* for a native literature he refused to acknowledge when present around him,—will scarcely refute. Still more important, we must not forget that Haller—who preferred home to honors; that Bodmer, Breitinger and the Zürich school, whose glory is their championship of English excellence, while fully appreciating their own style, were themselves foreigners in fact, though Teutonic in every affinity. Again, remembering that Lessing, Herder, Goethe and the lyric copyists, appeared only in the latest periods and fought hard to inculcate a wide appreciation of the foreign; that feeling had so much change that German literary sentiment, whether based on incorporated French, or native models, was at first shocked at 'Götz' and later, after a long period of

education and culture, received 'Iphigenia' "coldly," also as non-German, and that, a century before, Molière had been pushed aside for the broad and low farce which still survived until the 'Minna,' and we think the case a pretty strong one as against the general appreciation, in either time or extent, of German literature for foreign influence per se.

On p. xxiii, after dating the birth of the modern ballad from Bürger's "Lenore," and stating that,

"It would be beyond the extent of this introductory sketch to show the inspiring influence Bürger's marvellous ballad exercised in (England) and other countries outside Germany,"

a few words are given to the "affinity between German and English poetry." It seems as if some expansion, not of the effects, but of the causes were here desirable. Even for the educated readers for whom the volume is destined, a few lines of clear statement such as Professor Buchheim can so admirably furnish, would not be out of point. The reasons for racial affinity as reflected in both literatures would add to the argument. Schlegel's theory that climate conditions character, and that the grand in the physical world often finds the gruesome in the mental one as its complement, would make clear the intellectual substratum of Scandinavian and Saxon literatures.

It is, however, the defence of Heine which offers much interest. Even later German criticism cannot be fully just to the memory and work of the one whose brilliant pages still touch with their sarcastic thrust some of the sore spots of German nationality and literature. Heine's religious feelings have not had their full due. His revolt against creed and cant, scandalously expressed as it often was, did not obscure cardinal principles of belief, which, feeling the contrast of his own life and his apostasy with them, he took his usual ironical pleasure in suppressing and changing into their contraries. If we read Heine carefully in numberless passages; if, as Professor Buchheim takes pleasure in showing, we can so easily find in his poems and notes, that "in spite of his scepticism, Heine possessed a mind imbued with" "a deep religious feeling"; if we read the beautiful and Heinesquely-simple declaration in his will, we will do justice to the

man, enjoy the matter more, and find a creed far more explicit than the Deism of Hugo, and more akin to the dying declarations of Napoleon, with a personal element added, but also at times, the same spirit of badinage.

The notes are full, varied, historical mainly, and most interesting. Commenting on xvi, Goethe's "Der Zauberlehrling," a reference is made to its possible connection with the idea of the French Revolution. It appeared in the *Musenalmanach* of 1798. That Goethe, who had just finished (June, 1797) his "Hermann und Dorothea," and still imbued with the ideas he had there treated, should have made use of them in a new channel, is most probable. But the ballad may possibly have a wider significance, and link itself directly with that sympathy with the spiritual world which was at all times Goethe's delight, and found expression in two such widely divergent manifestations as the *Hexenküche* of Faust (to which this ballad bears several interesting affinities) and the "Bekenntnisse einer schönen Seele."

In considering the ballads of the last or modern period, we find a good proof that poetic power has not yet perished in the nation and a hopeful prophecy for the future.

Some other minor points we pass over, but we suggest the following: that (p. xxiii), Dr. Johnson's "well-known quib" be inserted in the text; and that (p. xxix), referring to Professor Dowden's edition of "Lyrical Ballads," the note be made a little more explicit. We suggest, also, that the note to cviii, be slightly amplified, by a reference to some of the other stories on the same theme, such as Morris' "Hill of Venus." And, in cxx, would it not be eminently appropriate, particularly in this volume, to mention the charming little episode at Goslar, immortalized by Heine, which we would fain have had him crystallize in poetry as well as prose.

Professor Buchheim is scarcely (see Preface) responsible for typographical slips in the Notes, but we notice a few points which we beg to submit as inadvertences (the only ones) of his style: p. xxxv, "and they *only* wrote ballads occasionally," for "only occasionally," and Notes, on lix, p. 310, "but has not *got* there in such disrepute"; we object to "*got* in such disrepute." Lastly, the following errors

for correction in subsequent editions: p. xxix, line 8, either "these requirements" or "this requirement" for "this requirements"; p. xxxiv, l. 21, "uniformity"; p. 305—note, "See p. 112," should read "212"; p. 311, l. 1, "i" omitted in "traditional"; tenth line from bottom, "e" in Grafensprung inverted; fourth from bottom "Cp. No. cxx, p. 191," should be "291"; p. 314, "p. 292, No. cxx" should be "p. 291." Finally, p. 306, the second reference (last line) to 'Le Roman de Rou' is wrong. I have at command only Andersen's edition (Heilbroun, 1877, 1879) whose lineation is different, and cannot locate the exact correspondence, but call attention to the mistake in the number.¹

When we look at Buchheim and Fasnacht, Lange and Naf, when we see in the former the list of subjects which candidates are able to explain in the original, and compare our own results, we think a jeremiad quite in order. But we have said that American scholarship is keeping pace with the demands of extended opportunities and recognition. To the list of books for which we are indebted to those American educational Macmillans—Messrs. D. C. Heath and Co.—we add Professor Bowen's "Introduction to Modern French Lyrics," a collection divided into National and Revolutionary Songs, and groups from Béranger, Lamartine, Victor Hugo, Alfred de Musset, Théophile Gautier and Miscellaneous Poems. The editor of any collection may avoid criticism by falling back on Swinburne's critique of Hugo, and claiming

"That when I venture to select for special mention any special poem, I do not dream of venturing to suggest that others are not or may not be fully as worthy of homage."

Yet when we think of the *Châtiment*, the *Chansons des Rues et des Bois*, the *Contemplations*, and the *Légende des Siècles*, with their glorious gamut of powerful passion and pathos, through every range from stinging satire to most simple sweetness, we cannot but confess to a spirit of irritation at the attempt at limitation—the sampling—a broken splinter,

¹ Could not the publishers be induced to return to the old models, instead of substituting the present seal on the cover, "G. T. S." and a slightly different style, which take away a little from what is otherwise perfect book-making?

beautiful though it is in itself, from the monument of grandeur and glory refulgent from the genius which illuminates it. The selection for the space is, however, very harmonious, and with the addition of, perhaps, a few more extracts to illustrate two points scarcely brought out sufficiently in the choice: the tremendous force and overwhelming impetus of Hugo's verse, or the exquisite, *oiseau-muche* delicacy of touch in his lighter lyrics,—the extracts will be fairly representative.

So, of the Béranger poems. Béranger is essentially the poet of bonhomie and Bohemianism; of the poor but good-natured, as well as of the patriotic populace. We miss enough stress on that note. The proportion of the grave to the gay, we may say of the serious political to the enthusiastic political and the *insouciant* philosophy of poverty and pleasure pictured by the poet, is too great. The National and Revolutionary songs form an admirable set. The other authors are well represented, but in the Miscellaneous portion, even if by its date (in spite of its survival as a modern song) we cannot include the "Malbrough s'en-va-t'en guerre," that poem of nursery and proverb so incorporate in the language, certainly the "Partant pour la Syrie," both modern and universal, could there find a place. We cannot but express these thoughts which occur to us. But it is less in criticism than for the further perfecting of a work in conception and execution so agreeable. Here again, we find a due mingling of the scientific side and the literary, the indebtedness to the classical basis being emphasized and illustrated. Preceding the Notes are clear and compact remarks on French versification, serving as an introduction to the comprehension of the Alexandrine. The Notes themselves are full, without being wearisome, the introductory notices of authors and poems being exceedingly good. Two noticeably good points in the philological references are the giving of the accusative instead of nominative case, and the distinction of Low-Latin forms by the asterisk.

We would suggest that, in note on line 6, par. 2 (p. 149), or on page 6, l. 8 (p. 150), the full rule as to the *s* (*sc*, *sp*, *st*, in general terms) and initial *e* be stated, especially as other

philological principles are defined at some length. To the interpretation of p. 6, l. 15 (on p. 150) we might be disposed to object. We think the exegesis must depend on the shading and that, in this case, *flancs* is less likely to mean *sein*. "We shall bear, i. e. carry, your avengers on our breasts," brings up the pictures of babes borne on the bosom. But if "avengers," why mention of "babes."? If we translate the idea to mean "we shall bear, i. e. beget, avengers," we have a meaning more in consonance with the thought. This use of *flanc* and *porter* is a common one. We might refer—as to the idea—to the famous story of Italian history. But Professor Bowen's own note, p. 174, on 69.8, "Qui porte un éclair au flanc," as "within it" is corroborative. With the remarks that "to be hard up" (l. 17.8, p. 156) is slightly 'slangy' as a translation, especially as an equivalent for the *style soutenu* of "être aux abois"; that (p. 170), on page 56, l. 24, the apostrophe after *que's* as a plural may mislead the student, and that the editor indulges a little freely in asyndeton, and we can but thank him for a delightful, original and scholarly addition to our texts of the highest class.

A. GUYOT CAMERON.

Yale University.

FRENCH HISTORY.

Readings from French History, edited by O.

B. SUPER, Ph. D. Boston: Allyn & Bacon, 1891. V+320.

It is always a pleasure to note the appearance of a good book, and that Prof. Super has given us such an one under the above caption no body will be disposed to question. While engaged in its perusal, the thought frequently occurred to the writer, how much better it would be if we more often put such books into the hands of French students, instead of the lighter species of literature, which, tho' showing what delightful story-tellers the French are, serve chiefly as amusement even when fully appreciated, which is not always the case. By adopting such a course as here proposed by Dr. Super, the double advantage is gained of introducing the student to one of the best species of French of the nineteenth century,

while at the same time he becomes acquainted with some of the most stirring and interesting episodes of history.

The selections given are from such authors as Thierry, "Conquête de l'Angleterre"; Barante, "Jeanne Darc"; L. Blanc, "Situation du peuple avant la Révolution"; Michelet, "Prise de la Bastille"; Lamartine, "Discours de Vergniaud"; Mignet, "Chute de Robespierre"; Lanfrey, "Le décret de Berlin et l'entrevue de Tilsit"; Ségur, "Napoléon à Moscou"; Thiers, "Napoléon à Sainte-Hélène"; Guizot, "Histoire de la civilisation en Europe, Leçon viii."

With the exception of the last (which is a little too abstract to be understood by young minds, unless they have a wider acquaintance with history than we have a right to assume in them) all the above will prove very attractive reading to any but the dullest students, whom it is usually impossible to interest in any thing.

The notes are meagre, but seem to be sufficient for a proper understanding of the text. The book is attractive in appearance and is singularly free from misprints for a first edition, only about half a dozen unimportant ones having been discovered after a careful reading.

SAMUEL GARNER.

U. S. Naval Academy.

CORRESPONDENCE.

JUDAISM IN EARLY ENGLAND.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Professor Cook, in his attempt to prove for the name Cædmon a biblico-Jewish origin, goes altogether too far, I think, in the December number of the NOTES. As to the name, the burden of evidence points to a Celtic origin, see especially Wülker in the *Anglia Mittheilungen*, Nov. 1891. But this is not the point that I would now discuss; rather Professor Cook's inference of specifically Jewish culture and tendencies in seventh-century Ireland, the inference being drawn from Todd's 'Life of St. Patrick,' p. 110. Such deductions were so contrary to all my previous understanding of early Irish affairs that I was, at first reading, completely puzzled. On turning to Todd's volume, however, I read that he

himself rejects emphatically the conclusions that Professor Cook now adopts. His language is explicit:

"It is not possible to believe that any great number of the Irish people in the seventh century could have gone over to Judaism; but these words [viz. *plerisque ad Judaismum se conferentibus*, in a Life of St. Disibod by the Abbess Hildegard, of the twelfth century] are a curious commentary on the whole passage, and enable us to estimate the value of such language. In the middle of the twelfth century, controversies between Christians and learned Jews were very common on the Continent of Europe; and Hildegardis, wishing to describe the most schismatical state of things in Ireland which she could conceive, may very naturally have adopted the idea and language of her own time and country [Germany], and assumed that a large number of the Irish people became converts to Judaism. This mistake, however, ought not to invalidate her testimony to the fact, confirmed as it is by native authorities, that the Irish church in the sixth and seventh centuries had in a great degree corrupted the faith."

Das also war des Pudels Kern!

A pious, narrow-minded German abbess of the twelfth century, writing the life of an Irishman of the seventh century, heard vague rumors of the unorthodoxy of the wild Irish of those days. Unorthodoxy of the twelfth century meant Judaism, ergo, etc., etc.

Nor is this all, Todd's 'Patrick' was written thirty years ago, being published 1864. Celtic philology has made great strides in that time. Todd's conclusion "that the Irish church in the sixth and seventh centuries had in a great degree corrupted the faith" is no longer tenable. On the contrary, the Irish church of that period was at its very highest and noblest. For it was out of *this* church that issued such world-renowned missionaries as Columba, Columban, Gallus, Aedan. At the time when the old British and Gaulish churches were knocked to pieces by their Germanic conquerors, when the church in Germany scarcely existed at all, and even the church in Italy was on the verge of decrepitude, the lamp of true Christian Culture burned brightest in Ireland. It is no exaggeration to say that the downfallen Christianity of central and western Europe was set up again and held up by Irish missionaries. Those who wish for particulars need only read Zimmer's memorable article in the *Preussische*

Jahrbücher, January 1887, translated by Mrs. Jane Loring Edmunds, under the title: 'The Irish Element in Mediæval Culture' (N. Y. Putnams, 1891). In the *essentials* of Christianity the Irish of the seventh century were purer than any of their contemporaries. But their faith and ritual had come to them from the apostolic church through early Gaul, before the church of Rome had ever begun to establish its supremacy. Irish observances differed slightly from Roman. The Irish tonsure was not the same. Also the Irish Easter-cycle was the old Jewish-Christian, and not the new Roman. Upon these two points turned the whole controversy of a later time between the Roman missionaries and the Irish. See Bede's *Historia*, Book iii, ch. 25, 26; v. ch. 15. When finally the Irish church gave up its opposition and was merged in the general Roman Catholic Church, accepting all its rites and ceremonies, then it became the fashion to libel the early Irish recalcitrants as heretics or what not. And because their Easter-cycle had been the Jewish cycle, it became part of the fashion to tax the Irish church with Judaism. As if the contemporaries of Columban had had time for such backsliding! Warren, in his 'Liturgy and Ritual of the Celtic Church,' pp. 9-46, examines one by one the imputations of heresy against the early Irish church and shows their groundlessness.

In truth the entire Disibod story seems to me mythical. Zimmer does not mention him among the great Irishmen. Disibod is scarcely an Irish name; the termination *-bod* has a Teutonic ring. Even the form Disen is questionable Irish. And could there have been an abbey of Disenberg in the diocese of Menz early in the seventh century? To me the story reads like an attempt to explain the Disenberg (or Disenburg) foundation by inventing an eponymous hero, akin to the story of Port and his two sons, in the English Chronicle, anno 501.

Pardon the length of these remarks, in view of the general bearings of the question. We shall never, it seems to me, arrive at any clear understanding of the early middle ages unless we throw overboard every page of the later chronicles and *vitae sanctorum* and insist upon contemporary evidence. Nor shall we

ever do justice to early Ireland unless we take Columban and his school for just what they were and did, and not for what their detractors made them out to be. There was in the early Irish church undoubtedly much that was crude, much that is repugnant to our nineteenth century notions. But all that was the remnant of the paganism that even St. Patrick tried in vain to eradicate. With the doctrines of Judaism it had nothing in common.

J. M. HART.

Cornell University.

AN ARTIFICIAL VOWEL-ROUNDER.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Every unrounded vowel sound is supposed to have a corresponding rounded sound. The French *u* of *lune*, for example, is said to be nothing but the round form of the French *i* in *si*. By this is meant, that the tongue for the *u* is in the same position as for the *i*, but that the lips, which in *i* were "open," have in *u* been drawn together till only a small opening remains. If, then, one could bring the lips into the round position without changing the tongue-position of *i*, one could produce the more difficult *u* sound. But just here lies the difficulty. Very few can, like Sievers, accomplish this feat.

If, now, we take an oval piece of pasteboard with a hole in it the size of the lip-opening, and place it firmly against the lips while we are pronouncing the clear *i* of *si*, the resultant sound, escaping through the hole in the pasteboard, should be the *u* of *lune*, or at least a fair approximation to that sound. The piece of pasteboard should be large enough to lap over the lips at all points, and should be bent to suit the contour of the mouth. A more pleasant material is, of course, glass. A glass rounder may easily be obtained by having an oval piece cut from the side of any clear glass cylinder, tumbler, or bottle. The cylinder should be from two to three inches in diameter, to give the right curve to the plate. As I shall try to show later, a clear glass rounder of this kind is useful in other and perhaps more important ways.

It is evident, however, that if such a rounder

succeeds in developing round from unround vowels, it should work the other way also. That is, one who did not know the vowel of *si*, but knew that of *lune*, should be able to derive the *i* from the *u*. The method would be this: let him first fix his lips as for an ordinary open vowel, then let him put the plate against them, and produce the known *u*-sound. On taking away the plate, the sound should be that of *i* in *si*, for the tongue remains in the *u*-position which, if phoneticians are right, is also the *i*-position, and the lips have all the time remained "open." To take another and better example: one unacquainted with the high-back of Gaelic *laogh*, ought to be able to derive it, if he knows the high-back-round of French *ou*. For, by producing *ou* through the rounder, and by then taking the rounder away during the production of voice, there should be an instant change to high-back. The whole matter rests on the temporary substitution of a plate for the lips, and the idea is so simple that no further description is necessary.

If it be true that we can thus derive an unknown from a known vowel, the fact is evidently of some value; for wherever a language has a round vowel and not its open mate, or the open vowel and not the round mate, it would be possible for one who knew the sounds of that language to discover, at least with considerable accuracy, the unknown sound. A glance at any vowel table will show at once in how many cases this would be valuable. The number of these cases is largely increased for a person who has learned two or three of the simpler vowels of a foreign language, such, for an English-speaking person, as *i* and *ou* of French, and *ö* of German. It is usually unsafe to experiment on foreign sounds, yet these simpler vowels may be thoroughly mastered and may then serve as a basis for the production of others.

To determine whether such a rounder has any practical value in the acquirement of new sounds, I have been trying it with my beginning classes in French. It is perhaps too early to speak definitely, but certainly a large per cent of my pupils have either the French *u* or a close approximation to it. It would of course be absurd to claim that the rounder can do any more than to teach the ear how the *u*, or

unknown vowel, sounds, but even that would be a great deal, for it is there the student must begin. The rounder is an attempt to provide him a model which he may consult as often as he wishes. Aside from any value in and of itself, such a mechanical contrivance, especially if made by the student, would serve to fix his attention more particularly on pronunciation. I shall be very glad to know the results of any attempts to use the rounder as an aid to pronunciation.

I have said that a glass plate such as is described has other and perhaps more important uses than those just mentioned. It is clear that with such a plate, we can pronounce *ö*, *ou*, the *u* of *foot*, or indeed any round vowel, with the lips in the open position. This means that with good light and a mirror, we can, by means of such a glass plate, see the tongue in these round vowels, a thing which, I believe, has hitherto been impossible. The slightest quivering or change of the tongue in passing from one of these vowels to another, may be clearly noted. The consonants also offer a good field for examination, especially the lip-stop consonants, *p* and *b*, the lip-nasal *m*, and the so-called lip-back, *wh* and *w*.

I may add that the rounders which I have were made by David Walsh, Union Glass Works, Somerville, Mass., but a short distance from Harvard University, where the rounder was first used. Mr. Walsh is an exceedingly careful and intelligent workman, and for experimental apparatus in glass, is one of the best in America.

RAYMOND WEEKS.

University of Michigan.

Hutchels.

TO THE EDITORS OF MOD. LONG. NOTES:

SIRS:—In the *Proceedings* of the MODERN LANGUAGE ASSOCIATION OF AMERICA, 1890, p. xviii, mention is made of the word *hutchels*, used in East Tennessee to denote 'dried peaches.' It is mentioned there as a 'dialectic survival of Older English.' But what is that older form of the word? If none were to be found, may the term not be explained as a German loan-word, lately introduced into East Tennessee English? There is, in German, the

verb *hutzeln*, meaning 'to dry fruit' [*Obst-dörren*], particularly pears and plums. Figuratively, it is also used in the intransitive sense of *zusammenschrumpfen*. The compound *einhotzeln* occurs; for example, in Burger's famous ballad 'Der Kaiser und der Abt':

"Wie hotzelt Ihr ein!
Mein Sixchen! es muss euch 'was angethan sein'!"

The substantive *hutzeln*, fem., plur. *hutzeln*, means 'gedörrtes obst.'

EMIL HAUSKNECHT.

Berlin.

CHAUCER'S PROLOGUE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Mit Rücksicht auf Herrn Tweedies Bemerkung (MOD. LANG. NOTES, vi, 218) zu v. 400 des Prologs der 'C. T.' erlaube ich mir an *Anglia* I, 478 zu erinnern, wo ich die Stelle längst so erklärt habe, wie es jetzt auch Skeat thut.

J. ZUPITZA.

Berlin.

SCHILLER TRANSLATION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—I am surprised to see (MOD. LANG. NOTES, vi, page 438) that Buchheim's translation of Schiller's *wirf es entschlossen hin nach deiner Krone* ('Jungfrau von Orleans,' i, 4), "for the benefit of thy crown," should be objected to. 'Nach' here denotes the aim at which everything Karl has, is to be thrown. "Thy crown is at stake, in order to secure it"—says Sorel to Karl: "aim at it with everything thou hast," "throw at it everything thou hast," "give up everything . . . for the benefit of thy crown."

EMIL HAUSKNECHT.

Berlin.

A SUGGESTION IN PROVENÇAL LITERATURE.

TO THE EDITORS OF MOD. LONG NOTES.

SIRS:—A slight error in connection with the penitential song of William IX of Poitiers deserves correction. This song, which is the fourth of the selections from this poet given by Bartsch in his 'Chrestomathie provençale,' closes with the words;

"Aissi guerpisc joi e deport
e vair e gris e sembell."

The vocabulary defines *gris*, with a reference to this passage, *grau*. In Diez' 'Leben und Werke der Troubadours,' there is also the following translation:

"Und hiermit geb'ich Freud und Scherz
Und Bunt und Grau und Zobel auf."

It is easy to understand that the author should abandon bright colors, but why should he say adieu to grey? Does not the word rather signify an expensive fur? Chaucer, describing the finery of his Monk, says ("Prologue," 193-4):

"I saugh his sleeves purfild atte hounde
With gryns, and that the fyneste of a lound."

In connection with this passage, see the note in Morris' Edition of the "Prologue, etc." (Clarendon Press Series) particularly two references to the 'Roman de la Rose,' line 9417:

"Et de vair et de gris la forre,"

and lines 9602-3;

"Et commandés que l'eu vous veste
De camelot, de vair, de gris."

LEWIS F. MOTT.

College of the City of New York.

Dove FOR Dived.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In answer to Professor Stockley's query in the December number of MOD. LANG. NOTES (vi, p. 252) I can say that my experience goes to show that the use of *dove* for *dived* is not confined to any particular part of the United States. It is quite common in this section of the country; and I once heard an instructor in an eastern university say, "He *dove* under." In Iowa I have never heard *wove* as the past tense of *wave*.

In this connection it will not be out of place to say that the verb *enthuse*, especially in the past participle or adjective form *enthused* (*enthusiastic*), is surprisingly common in Iowa City, even among educated people. It would be interesting to learn how extensively this word is employed in other places. I do not remember to have heard it in the East.

CHARLES BUNDY WILSON.

State University of Iowa.

BRIEF MENTION.

'The Study of English Literature: A plea for its recognition and organization at the Universities,' by John Churton Collins (Macmillan & Co.), is a book that for several reasons deserves attention. Though it is largely a reproduction, compressed in some parts, elaborated in other parts, of well known articles contributed by the author to the Modern Language controversy at Oxford and Cambridge, there is naturally a gain in the systematic arrangement of the argument and in coherence and development of plan, that gives to the volume a special value. By confession there is still much in these pages of a polemical spirit,—in this instance perhaps a pardonable blemish, it is at least conceivable that under more peaceful conditions Mr. Collins might have written less earnestly. As the title suggests the plea is for the establishment, at the University centres, of organized instruction in English Literature,—in Literature "rescued from its present degrading vassalage to Philology." It is then shown that English Literature and "the higher criticism" are "susceptible of systematic and accurate study," and there is a triumphant winnowing of the wheat of Literature from the chaff of Philology. The next proposition,

"that the history of English Literature can never be studied properly unless it be studied in connection with the Literatures of Greece and Rome, and that to study it without reference to those Literatures is as absurd as it would be to study the history of Ethics and Metaphysics or the history of Sculpture and Architecture without reference to the ancient Schools," evokes much sound reasoning and betrays a breadth of view and an appreciation of scientific and historic methods of study which the persistent flings at Philology would seem to contradict. Upon this comprehensive basis of the derivation of English Literature there is set up a proposed "Constitution of a School of Literature," "its central and chief subject" being English Literature, intimately associated with ancient Classical Literature and less "minutely and systematically" embracing the Literatures of Italy, France and Germany. A tabular view is added of what Mr. Collins would require, in whole or part, of a candidate for "Honors" in a "School of Literature

worthy of our Universities." Although the book is addressed to the special conditions of the English Universities, it is worthy of careful consideration in America. There is richness of suggestion and sanity of pedagogical doctrine that cannot fail to stimulate and help the best teacher; on the other hand there is bitterness, severity and even injustice, which, though mitigated by an admirable earnestness, an imperfect knowledge of the nature and the province of philological science cannot altogether excuse.

Almost simultaneously with Mr. Collins's book, there has appeared 'English Words: An elementary study of derivations' by Charles F. Johnson (Harper and Brothers).

"Its object is to call attention to the literary values of words as far as can be in a brief examination of derivations. It is hoped, therefore, that it may not be without interest for that large class who, though in no sense specialists, take an interest in the history of words, and that some young men may be prompted by it to take up the study of our language seriously."

But let that young man who may be thus attracted towards a serious study of his vernacular think of Mr. Collins's words:

"of all the sciences Philology is the most repugnant to men of artistic and literary tastes."

If breadth of mind, quickness of sympathy and cultivation of taste is life, then "the narrow and narrowing discipline of mere philological culture" is death,—that is the note of warning Mr. Collins would sound. But even in its lower forms Philology will continue to have an interest for some people, for such as can see recorded history and "frozen music" in mere words, and in the development of languages a reflection of significant mental processes. There will continue some denial of Mr. Collins's statement that "in the interests of Literature there can be no compromise with Philology," and Trench 'On Words,' and Johnson too, will continue to impart something like the acquisition of "another sense" to the average unbiassed man of culture. It is to be regretted, however, that Professor Johnson's well written book falls below Darmesteter's 'Life of Words' in philological reasoning and the revised Trench in philological accuracy.

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